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*A Second
Two Hundred
Pattern Glass
Pitchers*



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Kamm, Minnie Elizabeth

(Watson

Two hundred pattern

*A Second
Two Hundred
Pattern Glass
Pitchers*

MINNIE WATSON KAMM

Drawings by the author

MOTSCHALL COMPANY

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Minnie Watson Kamm

First Edition

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All drawings were made full size and reduced to one-third of their actual height except the following:

Ruby Bar and Flute

Torpedo

The Kitchen Stove

Kaleidoscope

Swirl and Ball, Variant

Swirl and Diamond

Giant Bull's Eye, W. P.

Noonday Sun

The Town Pump

Group Ten (except the

last one which has had
one-third reduction.

INTRODUCTION

This booklet is a continuation of the writer's first one on the subject and includes two hundred more patterns, mostly American and covering various periods in our glass manufacture; obviously, however, most of the designs are fairly late ones and very few of them are included in the glass literature or have generally recognized names.

The chronological order used in the former booklet is followed here and, while an attempt has been made to arrange patterns in order of their age, this process is far from satisfactory because some patterns included a creamer having a high standard and flat circular foot and another resting flat on the bottom of the bowl. It may be true, however, that the latter piece was added to the trade list at a later period, many patterns often being carried in stock for many years.

It is well known that some of the old-time patterns were revived at much later periods; the United States Glass Company, for instance, which was formed around 1890, absorbed some thirteen older firms, some of them dating from the early Fifties—George Duncan and Sons, Adams and Company, and Bryce Brothers, all of Pittsburgh; Richards and Hartley and Challinor, Taylor and Company, both of Tarentum, Pa.; Gillinder Bros. of Port Jervis, N. Y., and many others, several of these companies later starting out afresh under slightly different names and often at different places.

In 1898, many of the old iron molds of the parent companies were discovered and reconditioned, and some of the older patterns were thus revived but they never attained the popularity of earlier years for the taste of the public had changed, due to the advent of brilliantly colored blown glass and later of cut glass. These revived patterns were soon dropped but when these later pieces are found today they add to the confusion of the collector although they can be detected sometimes by inferiority of quality and a slight blurring of the pattern.

There is considerable variation in a single piece in a pattern, the creamer one may have in hand differing considerably from the author's drawing in shape, size, and placement of the pattern. This is due to the fact that, when copyrights were nonexistent, a pattern once having become popular was reproduced by several factories, with slight unavoidable or purposefully made variations.

One is often puzzled by finding water pitchers with covers or ledges inside the rim for missing covers and by the fact that creamers in a given pattern may exist both with and without ledges for covers; this is explained by the fact that factories made covered hollow wares such as compotes, pitchers, bowls, etc. with covers for the southern market, omitting the separate covers for their northern customers, for fifty years ago screening was not as generally used as at present.

Pitcher covers differ considerably; some were separate glass pieces carrying patterns similar to those on the bodies; other lids were made of britannia metal, pewter, or gutta percha and fitted by two pins into a socket on top of the handle. In earlier days metal collars were fitted around the neck of the piece, irremovable save by breaking the piece. The tops were often bee-hive-shaped with raised concentric circles rising to a central cone, and with a long flat backward-slanting flap for a lift.

Many of the delightful little opaque white and colored creamers which are still rather abundant and inexpensive were containers for prepared mustard and sold in the early Eighties for a dime; they were still popular in village and country stores as late as 1895.

In some trade catalogs the "compote" was called a "stemmed bowl" or a "comport", while a low bowl was often labelled a "compote". "Nappies" were many and included bowls from punch size down to little honey dishes.

Few of the old trade catalogs are still extant in the hands of the manufacturers and practically none can be found in the great libraries of the country for they were not generally used. Most plants, including the Sandwich one, were able to sell their output as rapidly as it was made without the need of a printed picture. In most extant catalogs, the patterns went by numbers only, thus justifying present-day nomenclature; however, when an original name is found, and when it does not clash with a name in use today, the writer believes it should be recorded, not for the purpose of changing present-day usage but for the historical record alone; this has been done a few times in this booklet.

Color tints differ considerably in the clear glass patterns, an amethystine tint due to long exposure to strong light; one manufacturer told the writer that in years gone by his company had sent its glass to Arizona where it was exposed to sunlight on the sands for five years before being brought back east for sale, for this tint was considered highly desirable and not to be obtained otherwise. A greenish tint is due to iron in the sand, and a dull, dingy blackish hue to too much manganese in the mixture. various batches of the mix giving slightly different tints.

Potassium gives glass its brilliance and lead its resonance.

It is obvious that most of the patterns shown here are late ones, dating from the Nineties and later; however, one should not disparage such a piece but respect a householder who has kept intact a piece of perishable glass for nearly half a century! A collection of dated pieces, ranging generally from 1890 to 1905, will be of historic value in years to come.

The many plain patterns are confusing to collectors; they were made thus to be variously decorated later, sometimes by the makers and often they were sold to minor concerns, who gave them ruby tops or ruby blocks or stars or who added gilt rims and scrolls or etched or engraved ferny sprays or even painted or enamelled flowers.

Today these basic patterns, thus variously decorated, add to the confusion of collectors but also add to his curiosity. Glass as a hobby does not grow stale for different variations constantly crop up; the same ferny foliage may appear on a host of patterns, the same crude applications of paint presupposing a like origin; to a collector with a little experience, newly acquired pieces fit into one's jig-saw puzzle as though their places were pre-arranged, a pitcher, for instance, which carries a motif like that on another having a second motif like that of a third, thus forming a connecting link between the two.

Sunbursts and stars are identical on many patterns, lips or handles are often identical although there are no other resemblances, a tiny motif down the mold-line may be used on several patterns, etc., so that one is enabled fairly well to arrive at conclusions as to makers and periods even though the original knowledge generally is lost for all time.

This pamphlet obviously is not meant for creamer collectors alone, but should be useful to collectors of all individual pieces as well as sets, for the various motifs appear in sufficient detail to aid in identification of other pieces in the sets.

The writer is glad to have used pieces owned by collectors in many parts of the country in order to indicate the distribution of patterns, for it is well known that patterns rather common in some sections are rarely found in others. Factories were often rather small and transportation was difficult and the entire output could be sold near at home: the early plants were located on the eastern seaboard, the next group in Pennsylvania, and others followed straight westward as far as Indiana following the natural gas route.

For instance, as the ice went out of the Wabash River, the "glass boats—crude flat boats steered by a stern oar and surmounted by a cabin stocked with glass and chinaware"* left from its northern reaches, near which several factories were located, touching at numerous river ports all the way down to New Orleans, restocking the small general stores or the peddlers who carried the ware on their backs, on a pack horse or in wagons into the hinterlands, trading it piece by piece for butter or eggs or, more rarely, for cash.

It is interesting to note today the light which appears in the eyes even of a middle-aged man as he looks over someone's glass collection and picks out pieces or patterns he knew as a boy on the farm, so accurately were youthful memories etched on the brain.

The writer expresses her thanks to the several manufacturers who have aided in identifications at various places throughout this work; she is also indebted to Mr. E. P. O'Reilly, Jr. of the Plaza Galleries, New York, Mr. W. L. Emmons, of Jacksonville, Illinois, Mrs. George Dillenborger, of Ypsilanti, Michigan and Mr. George Jones of Cambridge, Mass. for the loan of glass and for information concerning patterns.

* William E. Wilson, "The Wabash", New York, 1940.

GROUP ONE

Included here are five creamers differing radically from contemporary American glass patterns; all are adjudged of British origin because of similarities to pieces of known origin and date. All have pressed handles rather than applied, and all have constricted waists and thick flaring bases with scalloped or panelled margins. The patterns are geometric, based on the diamond or bull's eye motifs deeply depressed and in high relief.

ENGLISH POINTED THUMBPRINT, VARIANT

The beautiful creamer shown here is exceptionally fine in quality, of thick brilliant glass which is crystal-clear and possesses a high sharp tone when struck.

The body is small and compact, heavy and thick for its size, weighing eighteen ounces. It is ovoidal in shape, with a shallow waist and a flaring petal-like base with six large, thick scallops. The under side is domed up to the waist and is plain.

The rim is very uneven, with a high back, inverted V's and curves, and the lip is also high arched and narrow at the tip.

The handle is pressed, arches high at the top and has a long tab at the base; the side panels are narrower than the front and back ones and all margins are rounded off.

The upper inch (more or less) of the body is divided vertically into flat panels of uneven width, each panel arched at its base and this panelled section is separated from the rest of the body by a deep bevelled groove. The main part of the body is covered with a depressed, horizontal thumbprint design, each print scored down its middle by a deeper line and ending top and bottom in sharp points. There is a short vertical bar on the side of each print, the rows fitting into each other at this bar. The lowest row of prints is much the smaller, every alternate lower point reaching down to the waist and continuing to the margin of the base as flat panelling.

3-part mold, 4 in. high.

This creamer is adjudged an early English piece, dating from the 1850's or thereabouts, because of its similarity to another of known date described as "English Thumbprint" (See Kamm*, p. 3).

The general shape, thick scalloped base, pressed handle, pattern and quality are similar although the present piece is of much finer quality. The writer recently found the sugar to match the "English Thumbprint" creamer, and found it about twice the size of the creamer, with a fine high domed cover with knobbed finial.



* Minnie Watson Kamm, "Two Hundred Pattern Glass Pitchers", 1939.

INVERTED PRISM AND DIAMOND BAND

This creamer is thick, clear and brilliant but not heavy, and possesses a fine bell tone when struck. The body is practically cylindrical, tapering to a narrow waist and out again to form the flaring, scalloped base which is very thick. There is a shelf just above the waist.

The rim has two large even scallops on each side, with a sharp rise in front to the high narrow lip. There is a half scallop on this slope and the back rises sharply with a nub on the top, a point characteristic of many of these foreign pieces.

The handle, like that of the other pieces in this group, is pressed, with a tab under the upper and lower attachments. It is curved sharply upward and has four flat panels, all the margins softly rounded.

The base is edged with twelve scallops and is domed beneath to the waist; it is decorated beneath with an eighteen-rayed star which appears from above as fluting.

The body is covered with pattern in fairly high relief, all the margins softly blurred; through the middle is a wide horizontal band made up of short vertical sunk prisms pointed at both ends; fitting into these niches both above and below is a row of diamonds in good relief with plain flat tops. Above the upper row the surface is indented and arched save the front portion under the lip, where the sunk prism effect continues up to the rim.

Below the lower row of diamonds another series of sunk prisms extends to the waist, ending just above in little v's.

3-part mold, 5 in. high.

The writer believes this to be an English piece dating from around 1855 for, while the antecedents are lost, the pitcher is very similar to the series shown by Kamm (pp. 3-5); the present piece has identical resonance with that of the "English Herringbone" shown there; it is equally as thick as that piece and both are equally light in weight; the bases are nearly identical in crenulation and the underbase star; the two handles are comparable and the long scoop-like lips similar. Decoration, too, is heavy in both and similar.

This piece is not quite as heavy, nor does it have as fine a resonance, as "English Pointed Thumbprint" or "Irish Bull's Eye and Star", but the lips, handles, and heavy geometrical decoration are all very much alike.



ENGLISH QUILTING

This beautiful piece is thick and heavy; it is fairly clear and free from crazing, but has a slightly dingy aspect and lacks the fine mirror polish of the pitcher shown just before. However, it has a fine, clear bell resonance with overtones, a finer sound than that given out by any other in this group, although all are superior to the general tone of American glass.

The creamer is one-fourth inch thick at some places on the rim, like the first one of this group and, while considerably larger than that piece, is not quite as heavy. The body is nearly cylindrical, curving in sharply just above the shallow waist. The base is rather small for the body, is very thick and octagonal in shape, eight flat panels beginning at the shelf above the waist and continuing through to the margin of the base. The under side of the latter is domed and decorated with a plain sixteen-rayed star, appearing from above as fluting.



The pressed handle, like others in this group, is sharply angled upward affording a good grip with the hand; it is panelled with flat sides, remaining of even width from top to bottom. The basal attachment is unique in curling into a scroll, possibly in imitation of the Waterford type of applied handles (See Kamm, p. 6).

The rim is unevenly scalloped, like most of these foreign pieces, with a sharp rise at the back slanting backward, to which the handle is attached; there are four flat panels on each side of uneven width, ending below at a deep bevelled groove an inch or more below the rim, the lower angles of the panelling cut off sharply, appearing as notches.

Below the groove is a massive ring in nearly half relief, and below this a wide band extending around the body and reaching the shelf above the waist in a uniform pattern of quilting or diaper work, placed diagonally and consisting of square raised blocks separated from each other by slender bars in raised relief with their ends sliced off at an angle. At their crossing are formed raised four-faceted diamonds. Each of the square blocks is depressed in the center, and all the bevelled margins are softened into flowing lines, quite unlike much of our harsh-edged domestic glass.

4-part mold, $4\frac{5}{8}$ in. high.

There is undoubtedly a sugar bowl to match, which may be open or covered, both types prevalent among these wares.

Patterns not unlike this one are found in American glass of a later date, but none has the depressed center or the softened margins.

BULL'S EYE AND DRAPE



This pitcher has the same fine quality crystal-clear glass as most of the contemporary pieces shown here and in Kamm, pp. 3-6. It is rather light in weight, but has a beautiful bell-like resonance.

It is a small piece shaped like most of the others with a thick waist and short flaring base with six thick scallops. The body is divided vertically into six broad flat panels extending from the rim to margin of the base, each topped with a scallop, the rear ones broken by the sharp rise at the back of the rim. The lip rises sharply from the front

with a narrow tip. Each panel of the body has a large oval bull's eye near the top, with sloping sides and deep sunk center. Below the bull's eyes is a continuous drape or herringbone pattern in high relief extending to the shelf above the waist.

The base is undecorated beneath and the handle is pressed, nearly round in cross-section at the top, and slants sharply upward with a tab beneath each contact point with the body.

3-part mold, 4 $\frac{5}{8}$ in. high.

This little pitcher closely resembles in quality, form and design "Moon-print" and "Irish Bull's Eye and Star" already described by the writer (Kamm, pp. 4, 5).

ENGLISH DIAMOND BLOCK

This little creamer is similar to the other British pieces shown here and in Kamm ((pp. 3-5). In quality, it is inferior to most pieces of its type, rather light in weight and, while fairly brilliant, is somewhat wavy and has a lower toned resonance than most of them.

The small compact egg-shaped body rests on a thick base which is scalloped like a daisy. The rim is fine scalloped also in high somewhat uneven little curves and there is a sharp rise at the back, to which the handle is attached. The lip is unique and most unattractive, especially from the side, where it curves out like the beak of a duck-billed platypus.



The plain, high-arched handle is pressed and round in cross-section. The base has sixteen rather deep little scallops and, while plain on the top, has underneath a deep-scored, sixteen-rayed star which fades out at the high, domed center.

The decorative motif consists solely of flat-topped, bevel-margined diamonds arranged diagonally from rim nearly to the waist, all the margins softened.

4-part mold, 3 $\frac{1}{2}$ in. high.

GROUP TWO

The four pitchers shown here are all very old, antedating the Civil War period; two of them are three-mold blown pieces, and the others pressed and heavy. All have applied handles with crimped bases, two of the handles very large and hollow.

THREE-MOLD CHAIN



Pitchers similar to the one shown here seldom come on the market and are generally priced beyond the collector's reach; this one is shown as typical of the very early three-mold ware in use before pressed glass was made. It differs from the latter in that the pattern is reproduced on the inside as well as on the outside but in reverse, while on pressed pieces the inside is smooth; it was blown into a mold instead of pressed with a plunger and always shows a large, rough, sharp pontil mark on the base.

The creamer shown here is a large one, thick and heavy and weighing twenty-four ounces. It has no resonance, but has some sound when struck. The urn-shaped body has a bulbous midriff, narrow constricted neck, wide, thick waist, and flat circular base. The rim flares considerably and the deep depression at the lip is somewhat constricted at the sides. There is a wide band of molding just below the margin in plain, smooth, rounded relief.

The base is thick and solid and is impressed beneath with a large hexagon composed of plain, deep-sunk sun-rays blurred at the center where the large pontil mark covers the pattern. The mold marks extend around the margin of the base showing that the base was not a separate mold, a common usage on such pieces at the time.

Decoration is simple but very effective and consists of a wide band of nine uniform interlocked circular links of a continuous chain, each wide link in nearly half-rounded relief, two links nearly touching in the middle of a central third. The pattern appears in reverse on the inside of the body.

The applied handle is an inch wide at the top and tapers to small diameter below for so massive a body; it is crimped in the usual early style. It is not nearly as large as on later patterns, such as "Sawtooth", "Cable with Ring", "Excelsior", "Hourglass", etc.

3-part mold (blown), 5½ in. high.

Pieces similar to this one were made in considerable numbers at Sandwich and also in South Jersey, in New York State factories, in Ohio, and New Hampshire, and perhaps also elsewhere. They date from 1820 to 1850 and were a domestic attempt at substitution for the expensive Waterford and other foreign glass of the period.

Creamers similar to this one are generally heavy although some are very light in weight; they come in clear flint glass, and in such colors as a bright yellow-green, light green, red-amber, sapphire, aquamarine and purple-blue.

Patterns were geometric (ribbed, quilted and sunbursts) and baroque (patterns with curves similar to the present one).

Practically all the creamer bodies of the three-mold blown glass were similar to the one shown here, bulbous, urn-shaped bodies with constricted necks, depressed lip on a flaring margin; but the bases were often missing, the body resting on the bowl itself.

While the three-mold glass is the better known, early blown pieces were also made in two- and four-mold types.

Handles are always solid, never hollow.

HOURGLASS

Here is a fine old creamer typical of the Civil War period, and one which has escaped mention in modern books on glass. It is very thick and heavy, weighing twenty-six ounces. While smaller than the creamer of "Excelsior", it is heavier. The glass is clear and brilliant, with no trace of discoloration and also with no resonance.

The body is urn-shaped, widest at a shoulder near the collar, tapering downward to a narrow waist and flaring to the thick, solid, nearly flat base. A horizontal line above the shoulder demarks the base of the deep plain collar which flares to the rim. A single deep scallop on each side near the back decorates the otherwise plain rim, with a high rise at the back to which the upper arm of the handle is attached. The lip arches high and is broad at the tip.



The waist is shelved above and below the middle and is faintly panelled between the two shelves into six broad, flat areas with blurred margins. The panels are slightly twisted, as on other early patterns such as "Grape and Festoon with Shield", "Star Band", "Arabesque", etc. There is no pattern on the base, which shows a rough pontil mark.

The applied handle is one and one-eighth inch wide at the top and very thick, and three-fourths inch wide at the base; it is heavier than on any other early pattern known to the writer except for that of "Sawtooth" (Kamm, p. 7). For so small a body this massive handle is out of place, weakening rather than strengthening the pitcher. The base is crimped and stamped with two deep horizontal bars.

The pattern, like that on most old pieces, is rather severe, depending on strong, deep lines and large, curved areas for its effect rather than on

intricacies of surface design. Six long, hour-glass figures extend around the body from the shoulder to the shelf above the waist, each broad-arched across the top and flat at the base and deeply scored on the sides with highest relief through the middle. The inclosed surfaces above and below are nearly flat, curving out only slightly at the outer margins.

Between each hour-glass figure is a large diamond with deep bevelled margins and deep-sunk center with a small flat inside diamond.

3-part mold, 5½ in. high.

The three mold sections are of uneven width, one at the back, one in front and a third on one side near the front. The handle is not affixed at a mold line.

Since this pattern does not appear in the literature, the above name is given by the writer, who knows no other pieces in the pattern. However, it is sufficiently attractive to have been made in considerable quantity.

The creamer is similar to that of "Cable with Ring" (Kamm, p. 8), of the same massive type with the same broad, shovel-like lip, irregular, two-scalloped rim, deep, plain collar, broad, shallow waist and thick, abbreviated base. It also resembles "Excelsior" and "Pillar".

SANDWICH STAR AND BUCKLE

This pattern has not been described in the modern glass literature, hence the name applied above for the pattern is similar to others of known origin. The creamer is a very early piece with a hollow, applied handle and a body which is very thick and heavy, weighing twenty-five ounces. The quality is superlative in clarity and mirror polish. The modelling is perfect and the margins are softly rounded, with no knife-sharp edges or corners. There is no resonance whatever, only a dead sound when struck.



The body is unusual in shape in that it rests flat on the base of the bowl. The sides are straight and practically vertical, with a broad rim which flares out widely from the massive shoulder, especially at the back which is slightly higher than the sides. The lip is long, low and broad.

Like many of the early creamers, the body is hexagonal in cross-section on the outside but circular within, with six broad, flat vertical panels of equal width through their length. A massive moulding of architectural designs surrounds the shoulder and another, with slightly less detail, the base.

The panels are decorated in high relief, each alternate panel with a beautiful eight-pointed star, the rays adapted to fit the space. The other three panels contain each a long, rectangular "buckle" in well-rounded relief with the corners curved off and the central space a long, narrow, depressed ellipse.

The handle is of the early applied type crimped at the base and stamped with two short cross bars; however it is very unusual in being hollow from top to bottom and much larger than the usual early applied type, such blown handles being rare today. The long crimp is carefully applied down the depression in the buckle at the back of the body and does not spread beyond this space.

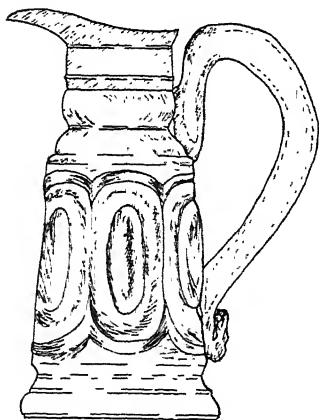
The base is thick and plain and only slightly depressed beneath, where there is a small, rough pontil mark.

3-part mold, $5\frac{3}{4}$ in. high.

There is a spooner or spill-cup to match the creamer and hexagonal cologne bottles are sometimes seen in clear and in vaseline but the writer knows of no other pieces.

This pattern is similar to the "Star and Punty" and "Punty", shards of both found by Professor Norton at the Sandwich site; both are massive early patterns with broad, flat panels and raised designs. It also resembles the old "Harp", "Washington" and "Pillar" patterns.

REVERSED OVAL THUMBPRINT, THREE-MOLD, SYRUP



This is a three-mold piece with the pattern in reverse on the inside of the body. It is shown here as typical of the many syrup pitchers seen in shops which do not seem to have counterparts in other pieces. It is very light in weight in spite of its massive appearance and the glass is wavy and somewhat greenish but well polished. There is no resonance.

The body rests flat on its broad base and tapers thence to the neck, to which is firmly affixed a tin lid with long scoop-like lip, the upper half of the lid being missing, indicated by a bit of solder near the back. The pattern consists of a wide band around the middle of the body made up of long adjacent O's in high relief, with deep, bevelled margins top and bottom forming a series of arches. Inside the "O" is a long, narrow, ellipsoid figure also in high, raised relief.

The very large handle is an inch wide at the top where it is affixed to the neck with a space at the deepest point on the neck; it bends in an ungainly angle and tapers only slightly toward the base, being hollow for its entire length even into the crimp of the base. It is exceedingly fragile in appearance although the pitcher is light in weight to correspond.

The base appears to have been blown in one piece with the body, which is not always true of blown pieces, and is stamped beneath with a beautiful large ten-pointed star, each ray ridged down the middle.

6 in. high.

See discussion under "Three-Mold Chain".

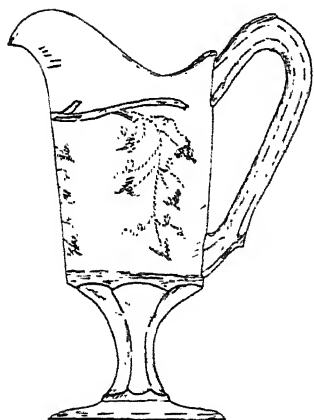
GROUP THREE

Included here are creamers with high to moderate standards, all with plain flat bases. Handles are mostly pressed and fancy, a few pitchers having applied handles with bulbous bases and one having a crimped, applied handle.

In general, the patterns are geometric and in good relief, but one piece is plain, two have etched floral designs, and another is a "fancy" with much detail in low relief.

They date from the Seventies to the Nineties.

ETCHED IVY SPRAY



This creamer comes in good quality clear glass of average weight and thickness and it has a hollow sound when struck. The body is inverted bell-shaped, broadest at the top and tapering down to a square shoulder, below which the fine tall standard tapers to the flat circular base. The stem has six broad, flat panels arched over the top and curved at the base atop a shelf on the plain base.

The body is saddled on each side of the rim with a high broad lip in front; the handle is pressed, panelled with narrow side panels and with a trace of thumb-grasp at the top and a sharp angle at the base.

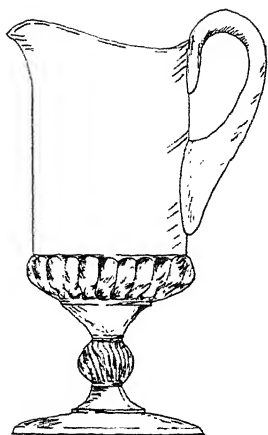
There is no raised decoration on the body, a continuous reeded vine being etched across the top from which are suspended three long delicate sprays of "ivy" foliage with tendrils.

2-part mold, 6 $\frac{1}{8}$ in. high.

In spite of the two-mold glass, this piece has the earmarks of a ware of the Seventies, the high, panelled, bulbous stand, the flat circular base, the bell-shaped body with saddled rim, and the plain high-arched handle. It is infrequently seen in shops, but can be found in a good range of pieces, including goblets.

The slight bulge at the base of the stem is also found in "Star Band" (Kamm, p. 16), "Cat's Eye and Fan" (p. 27), "Centennial" (p. 27), etc., and the handle is similar in shape to that on the creamer of "Jasper", "Jacob's Ladder" "Cat's Eye and Fan", "Panelled Star and Button", (Kamm, p. 17), "Fan with Diamond", "Drapery", etc.

SWIRL BAND



The tall graceful creamer shown here comes in clear, brilliant glass of average weight and thickness; it has little resonance. This particular piece has a beautiful amethystine tint, probably from long exposure to light.

The body is cylindrical, of even diameter throughout with a slight curve in the rim and a short blunt lip. It rests on a fine tall standard with a plain, flat, circular base. In the middle of the slender stem is a large melon-shaped ball with slightly swirled vertical ribbing in good relief; there is a slight shelf just above and just below the ball and another shelf atop the base.

Near the base of the bowl is another narrow shelf and below this the body bulges to form a band of swirling about an inch deep, extending around the edge and under the base of the bowl.

Each swirl in good rounded relief ends above and below in an arch and is graduated to fit the space.

The mold lines, obliterated above the swirl band, run through the swirling and stem in unusually twisted fashion. The dainty little handle is of the later applied type.

3-part mold, 6½ in. high.

The writer knows no other piece in this pattern, but there is no doubt it was made in the usual wide range typical of its period, the mid-Eighties.

The creamer is similar in all respects to that of "Etched Fern and Waffle" (Kamm, p. 19), "Cathedral" (p. 21), "Atlas" (this book, p. 15), etc.

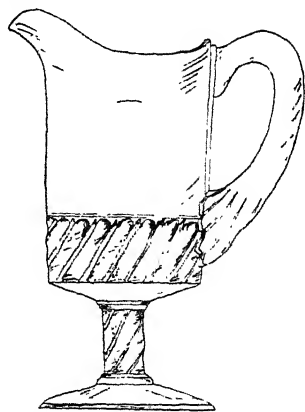
DIAGONAL BAR BAND

A fine pattern with a minimum of decoration is represented by the creamer shown here*, a good-sized piece with cylindrical body set on a high slender stand and a flat circular base. The glass is of good quality, clear, and without discoloration. It has a good resonance.

The rim is arched, with a slight rise at the handle and a higher one at the lip. The handle is placed on a thick shield, a long, slender bar running from top to base. The handle is pressed, oval in outline, round in cross-section, and the only decoration consists of a corrugated spread at the base, the shield shaped to fit the uneven margin.

The standard is high and cylindrical, with a wide band of swirl in good relief between the two shelves top and bottom.

Decoration of the body consists of a wide band around the base of the body above the slanting shoulder, made up of half-round bars arched over



* Courtesy of Mrs. J. G. Garnett, Monroe, Louisiana.

the tops and sliced off diagonally at the base, and placed diagonally. Between each wide bar is a narrow one, ridged down the center and pointed at the top.

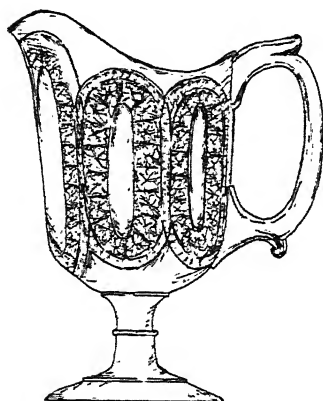
3-part mold, $6\frac{1}{4}$ in. high.

This pattern is scarce, being made probably in a single plant over a short period. It comes in the average number of pieces of wares of the Eighties.

The long narrow shield at the handle is not common, but is used on "Lion", "Maine", "Ruby Star", etc.

A very similar pattern, but with the bars reversed, the narrow ones sawtoothed, and called "Louisiana" was made by the United States Glass Company, appearing in their 1898 (circa) catalog.

JASPER



The above is the original name for this beautiful pattern, which was made by Bryce Brothers, of Pittsburgh, during the early Eighties and is shown in their catalog of early date (trade catalogs do not bear dates) in several pieces. It may have been made later in other factories, for the pattern is found in many pieces and is not scarce even today. A footed salt, several high open and covered compotes, several cake plates, etc. are often found, all in the clear, although pieces in a lovely "Eleanor" blue are sometimes seen also.

Every piece in this pattern is delightful, and a set of it is to be envied; delicate and lacy, the tiny facets shimmer with the light

while the shapes are airy and graceful besides.

The creamer is a tall piece, the bowl fairly large for so slender a stem, and the base practically flat and circular. The stem is ringed in the middle and there is a narrow shelf at its top and bottom.

The handle is large and oval in outline, flattened, and plain on the sides; there is a smart up-curved nub at the top for thumb-grasp and a down-curving bracket below.

The rim is saddled and the lip low. Decoration consists of six long ellipses, side by side, and reaching from the rim nearly to the shelf at the top of stem, those under the lip much longer than the others. Each ellipse contains a much narrower one inside which is plain and raised in rounded relief; this is surrounded by a wide band composed of faceted triangles, etc. forming a lovely star inside a square; this motif repeated around the band.

3-part mold, 6 in. high.

This pattern has been re-named, but when the original name of a pattern can be found—all too often the old designs carried numbers only—the writer believes it should be retained even if not descriptive and hence less easy to remember, also provided it does not overlap the name of some other pattern.

The creamer is very similar to that of other contemporary designs, such as "Jacob's Ladder", "Buckle and Star", etc. The last-named pattern was made by the same company as this one, during the Eighties, the original name being "Orient".

The handle is similar to that of "Beaded Oval and Scroll", "Grated Ribbon" (Kamm, p. 54), "Spiral and Maltese Cross" (p. 30), "Chain", "Late Crystal", etc.

THUMBPRINT WINDOWS



A most unusual piece, this creamer has two lips, broad and slanting, only slightly indented at the ends and neither very efficient for pouring. The pitcher had a cover which was placed on top of the upper flange. It is further unusual in its extreme height and slenderness.

The glass is fine, clear and well polished, and this particular piece has a clear amethystine tint, but has little resonance.

The tall, slender, vase-like body tapers down to a fine tall standard placed on a plain, flat, circular base. The mold marks are exceptionally twisted through the stem, having a 120° turn. The stem is plain and terete and there is a ring around its top.

The pattern on the body is rather coarse for so graceful a piece, and consists of a wide band around the bowl made up of nine long adjacent hexagons with deep bevelled sides, each with a square placed diamond-wise at the apex both top and bottom. These diamonds are also bevelled and contain each four bits of raised diamond-point. Each third apical diamond is elongated, the upper one reaching the flange below the rim and the lower opposite it reaching the ring above the stem. There are three sets of elongated diamonds around the body.

The long central hexagons contain patterns, that between the two long, tapering end-diamonds being a deep-pressed star with the vertical rays much the longer and extending to the margins. The two adjacent hexagons having shorter apical diamonds contain each a long, vertically-placed deeply pressed thumbprint with sharp margins.

The handle is pressed, flattened back and front, gracefully curved with a nub top and bottom and a curve at the top for thumb-grasp.

3-part mold, 6½ in. high.

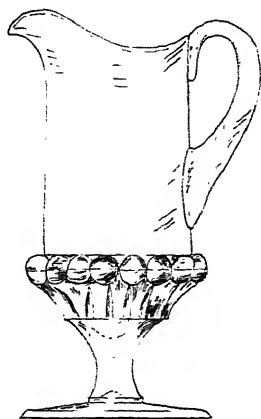
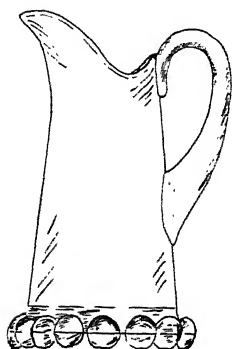
While not often seen, this pattern exists in several pieces in the clear, and it also comes in a caramel slag. The tall sugar is covered. It probably dates from around 1890.

The perfection of pressing of the long oval thumbprints is like that of "Panelled Thumbprint" (Kamm, p. 111), very few patterns being so perfectly executed. The much-twisted stem is similar to that on "Swirl Band" (this book, p. 12), and to "Arabesque" (Kamm, p. 14), "Grape and Festoon with Shield" (p. 13), etc.

The graceful handle with two nubs is similar to that used on the creamers of "Fan with Diamond", "Spiralled Ivy", "Cobb" (this book, p. 19), "Grated Ribbon" (Kamm, p. 54), "Spiral and Maltese Cross" (p. 30), etc.

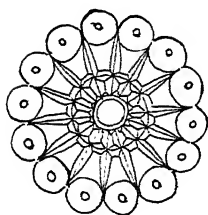
The tall slender creamer of "Panelled Agave" often called "Cactus" bears some resemblance to this piece.

ATLAS



Two creamers in "Atlas" pattern are shown here, the standard pitcher and one of the tankard type, the latter rather rare in creamers but more common in water pitchers.

This is a beautiful pattern, coming in glass of fine quality—clear, with no discoloration, well polished, and of good weight. There is some resonance.



Base

The stemmed creamer is exceptionally tall and slender, with a cylindrical body set on a tall terete stem with a broad, flat, circular foot. The rim is slightly curved and the lip rather low and small. Around the base of the bowl is a single row of large bullets nearly in the round, and below this row the body tapers in sharply to a wide shelf above the standard, with deep tapered slashes extending upward to the bullets above.

Below this shelf the stem is plain and unpanelled, ending in a small shelf atop the flat foot. The underside of the base is slightly indented in the middle but otherwise practically flat with no decoration whatever.

The handle is of the later applied type, small and dainty and placed high on the back.

2-part mold, the mold marks twisted through the stem; 6½ in. high.

In spite of its tall standard, typical of an earlier era, this pattern dates no earlier than 1889; it was made by Bryce Brothers, Mt. Pleasant, Pa. and the above is the original name. It was also made by Adams and Company, of Pittsburgh, who put out no less than eighty-four pieces in the design; the same pattern appears on the base of an unnamed goblet made by the Portland Glass Company*.

"Atlas" was made in clear glass and also in clear with ruby, the upper plain portion of the pitchers being ruby, often engraved with a name, place

* F. H. Swan, The Portland Glass Company, Providence, R. I., 1939.

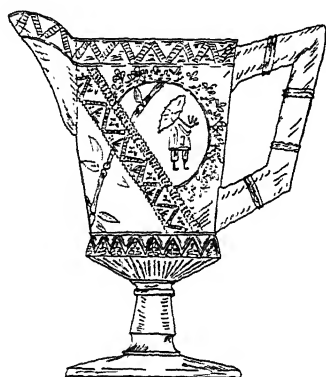
and date for this was souvenir ware, like its better known counterpart, "Ruby Thumbprint". The writer has seen pieces dated as late as 1894. The pattern comes in many pieces, goblets, sugar, butter dish, bowls of various sizes, water pitcher, etc. It is a popular pattern today but not found in any great quantity.

The pattern generally goes by the name "Bullet" but is also known as "Cannon Ball", both obvious and perhaps better than the original name.

The tankard form of creamer shows an interesting base more typical of the pattern than that on the tall creamer, a wheel with deep-pressed spokes radiating from a central hub, the piece resting on tiny flat circles on the base. It is a four-part mold piece, 5½ in. high.

The standard creamer resembles this piece in "Cathedral", "Etched Fern and Waffle", "Swirl Band" (this book, p. 12), etc.

JAPANESE



The exotic motif of this pattern reaches the nadir of our American glass, the bad drawing of the figure only equalled by that of "Cupid and Venus". However the pattern was justified and no doubt popular because every community in the land was supporting missionaries to the heathen in the Orient.

The quality of the glass is good, clear, without discoloration and the creamer is light in weight and without resonance. The body is inverted bell-shaped on a high standard with a broad, flat, plain base. The stem is also inverted bell-shaped, with a small shelf and a ring above and a deep wide groove beneath,

with a shelf atop the base.

The plain horizontal rim is slightly thickened and the lip rises sharply from the front with a deep v-cut in the body extending half way down. A wide band of fine pattern surrounds the rim and lip, composed of continuous zig-zagging outlined in two slightly raised lines, with raised cross-bars between them.

A similar band of zig-zagging surrounds the base of the bowl, which bulges sharply then turns in to the stem, the under slope decorated with fine ribbing. The underside of the zig-zag band carries a pattern of small acanthus foliage standing erect, the upper angles devoid of pattern.

Running diagonally across the body from the upper to the lower band on each side of the body is a broad band also filled with zig-zagging with cross-ribbing between the double lines. The little patterns filling the v-spaces are acanthus leaves on the upper sides and tiny clusters of three berries with four slender lanceolate leaves on the under.

Crossing this wide diagonal band above the middle and nearly at right angles is a bamboo cane with foliage at the nodes in slight relief. A large arc of a circle fills the space below this crossing, outlined in a fancy border,

an interesting composite of the tiny patterns in the zig-zagging bands. Inside this large arc in low outline relief is the retreating figure of a Japanese peasant in smock with a parasol hiding the head. The arm is abbreviated but the four digits of the hand are enormous; the shoulders are wide but the match-like legs are short and inclosed in knee-length pants.

The pressed handle is sharply acute-angled upward, terete in cross-section, and decorated with double rings at intervals.

2-part mold, 6 in. high.

This pattern in the clear comes in creamer, sugar, goblet and stemmed covered compote, and no doubt other pieces as well.

While the creamer bears resemblance to patterns of the Seventies, it probably dates from the end of the Eighties or the early Nineties. The high stand is almost identical with that of "Conventional Band" (Kamm, p. 19), the shovel-like lip like that of "Minerva", "Scroll with Flowers", etc.

Similar fussy bands filled with tiny motifs are used on the last-named pattern and on "Horseshoe", "Minerva", "Parthenon", "Cupid and Venus", etc. The handle resembles that of "Wildflower", "Minerva", "Wheat and Barley", "Fish Scale", etc., many of these patterns of authentic Sandwich origin.

A pattern very similar to this one, with leafy bamboo shoots, was made by Richards and Hartley, of Tarentum, Pa. in 1888.

CORDATE LEAF

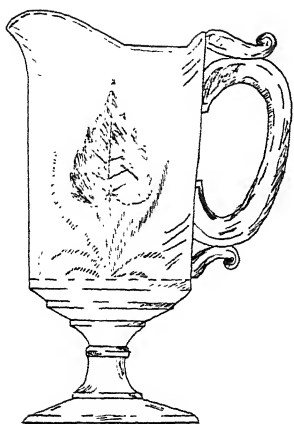


Dealers tell the writer that there are some forty etched or engraved leaf patterns, all very similar and possibly done by a single artist over a comparatively short period.

The leaf on this pattern is an especially fine one, a broad, heart-shaped leaf with long terminal point and serrate margins on a long stem and flanked on both sides below by long, sinuous, grass-like foliage.

The creamer is a fine tall piece with a cylindrical body on a many-shelved base with ringed and shelved stem and a broad flat plain base. The rim is saddled on each side, the saddle flat-based, and the lip is short and blunt, rising only slightly above the rim.

The handle is especially fine, pressed, oval in outline, with flat



panelled sides, and with a fine ogee-scrrolled bracket at the top for a thumb-grasp and a similar but smaller bracket at the base. The space between bracket and body is a thin film of glass.

Decoration is alike on both sides of the body.

3-part mold, $6\frac{1}{2}$ in. high.

The beautiful water pitcher is also shown here because of the similarity in shape, decoration and handle. It is a two-mold piece, $8\frac{1}{2}$ inches high.

The writer knows no other pieces in the pattern although there is no doubt they exist, probably in sugar, butter, goblet, tumbler, water tray, etc. The pattern dates from around 1890, possibly a little before.

Both pieces are drawn through the courtesy of the owner, Mrs. Viola B. Dailey, of Plymouth, Michigan.

PLAIN, TWO MOLD, (PANELLED, RINGED STEM)

The beautiful stem saves this pattern from mediocrity, and these two characteristics will be found in other pieces which belong to the pattern, although perfectly plain pieces, compotes, pitchers, etc. are legion and difficult to differentiate.

The glass of this creamer is rather thick and heavy, clear but somewhat discolored and non-resonant. The body is cylindrical and stouter than that of the patterns described just previous to this one, and it rests on a graceful high standard with eight flat panels, ringed at the narrowest point. The panels are arched top and bottom and the base is broad, flat and undecorated.

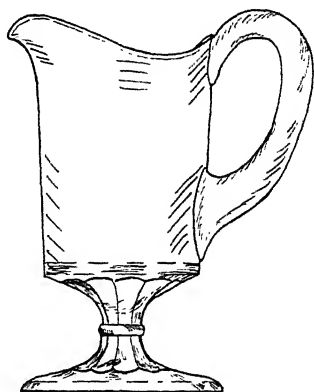
The rim is slightly curved, with a high narrow lip and a slight rise at the handle. The latter is pressed, rather large in cross-section, terete, and oval in outline, with no decoration whatever.

The body is plain but may be engraved on some pieces, although this is doubtful.

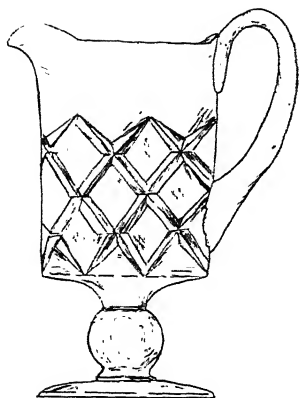
2-part mold, 6 in. high.

There is a covered sugar to match this creamer, and many other pieces no doubt exist. While plain, such pieces are practical and stout enough for hard, every-day, farmhouse usage. It dates from the middle Eighties, although plain patterns were made from the Seventies through the Nineties.

This piece differs from "Plain, Two Mold" (Kamm, p. 47) in that the standard is panelled, arched, and ringed rather than terete and shelved above and below. Handles are similar and qualities comparable.



BEVELLED DIAGONAL BLOCK



The above name, it is true, might describe any number of similar patterns, popular from the 1885 period to the present. This one comes in glass above the average in quality, clear, brilliant, with no discoloration but also with little resonance. The glass is rather thick and heavy.

The generous cylindrical body rests on a high standard and a plain flat circular base. The stem consists of a large round ball shelved slightly below, and perfectly plain. There is a slight twist in the mold marks through the stem.

The rim is horizontal, with a slight rise at the handle and a small, rather low lip. The handle is applied, of the later type with turned-under tab above and a bulbous base

affixed roughly to the high-sided blocks, with grooves in which dirt easily collects.

The upper third of the body is clear, the rest covered with a band of coarse block pattern arranged diagonally, each block a square with very high bevelled sides, the top and bottom of the band pointed and bevelled.

3-part mold, 5¾ in. high.

This pattern comes in goblets and no doubt many other pieces, probably in the clear only. It was made by Challinor, Taylor and Company, of Tarentum, Pa. in 1888, and called their No. 311. It was made in twenty-seven pieces, one creamer being spherical, with no stem, the other as shown here.

COBB

This little-known pattern comes in good quality glass, clear, brilliant, of good weight, not discolored—although the present creamer has an amethystine tint probably from years of exposure to strong light—and it has some resonance.

The creamer is a fine tall, graceful piece with a high standard and a plain circular base which is nearly flat, cone-shaped in the center only. The body is long-cylindrical, slightly wider at the rim and stepped down at the base to the high stem; the latter has six broad flat panels ending below on a shelf atop the base, and arched top and bottom. Through the middle of the stem is a wide band without panelling, scalloped on each side, however, to match the panels, and carrying through its middle a narrow band of the zipper or double-comb pattern of the body.



The rim is horizontal, with no rise at the handle and with a long scoop-like lip cut out in front one-fourth the way down the body. The lip is ribbed on the outside in a fan pattern emanating from the lip.

The pressed handle is large and oval on its inner margin, with flat panels and is angled and curved on the outer side, with a bracket attachment to the body at the top and a curve for thumb-grasp. Two scallops extend out from the handle top and bottom.

The top three-fourth inch of the body is plain, with a line demarking the beginning of the pattern; below this line the body is divided vertically into alternately wide and narrow panels, each in low rounded relief. The narrow panels are plain but the wider carry down the middle a half-inch wide band of double combing, back to back, with a deep central spine; the teeth are deep but blunt.

3-part mold, 6¼ in. high.

This pattern was made by Richards and Hartley, appearing in their catalog dated 1888; however, it may have been reproduced by them or others at a later date, many old patterns being used later. The above is the original name.

It came in water pitcher, high creamer, a lower creamer, butter dish, spooner, etc.

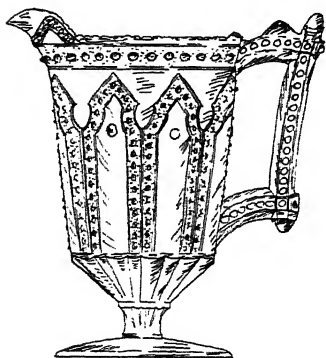
A few dealers call it "Sawtooth" and "Late Sawtooth", or simply refer to it as one of the sawtooth variations.

The general shape of the creamer resembles that of other patterns of the 1875-1885 period. The over-generous handle is typical of this period and is similar to that of "Late Crystal" (Kamm, p. 21), "Grated Ribbon", "Spiral and Maltese Cross" (Kamm, p. 30), "Cat's Eye and Fan" (p. 27), "Chain", etc.

The plain band around the rim is not common, but is used on "Double Ribbon" and a few other patterns, while vertical panelling beginning below a rim-band appears on this pattern, "Grated Ribbon" (Kamm, p. 54), "Panelled Star and Button" (p. 17), etc.

The lip rising from the front of the rim and cut into the body with fan-ribbing on the outside appears also on "Double Ribbon", "Grated Ribbon", etc.

ARCHAIC GOTHIC



Here is an unusual piece, with odd curves and too elaborate a pattern for beauty. The glass is very light in weight, very fragile, chipping easily; it is only fair in clarity, but has a good bell-tone in every part which appears with the lightest touch, quite unlike that of most glass.

The body is inverted bell-shaped, widest at the rim, with straight sides which slope to the narrower squared base and then slant sharply in to meet the stem, the base of the bowl being cone-shaped. The standard is short but stout, shelved above and below, the upper shelf scalloped to match the vertical ribbing on the stem. The foot is larger and flatter than

usual, plain on top but decorated beneath with a large fancy wide-rayed twelve-pointed star outlined in high, sharp beads, alternate rays stippled in raised beads. The whole is protected by a slight flange around the rim of the base.

The evenly scalloped rim is horizontal, with a slight rise at the back and a rather high arched lip pinched in at the sides. The end of the lip is ridged on the outside as though added to the mold after the depressed portion was found inadequate for pouring.

Just below the rim is a wide flat band with slightly raised lines as margins, and containing a single row through the center of large well-rounded beads on a hit-or-miss stippled background. The band extends under the lip and rising near the front on each side is a smaller band of beading on stippled background outlining the lip arch and depression.

Below the horizontal rim band, and extending around the body to the shoulder of the base are nine contiguous, narrow, vertical panels with pointed arches at the top reaching nearly to the rim band, the lowest portion of each arch sliced off on a curve. Each of these gothic arches is flush with the body background and merely outlined by a double raised line with a row of separated beads on a stippled background between. Near the apex of the space inside each arch is a single large bead.

The cone-shaped base of the bowl above the stem is ribbed in raised graduated bars running vertically, alternately wide and narrow bars, the narrower ridged down the center, and the standard itself has twelve bars in slight rounded relief.

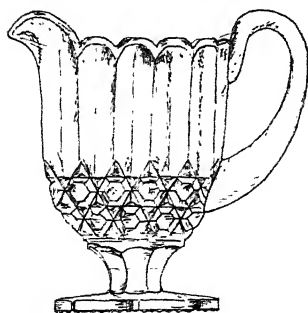
The highly aberrant pressed handle carries many unusual curves; both horizontal attachment bars and the long vertical one project at the ends, with two large raised beads on the back end and another on each side. The vertical bar ends both at the top and bottom in a single high-domed "hobnail". The handle is panelled, the wide flat side panels outlined in raised marginal lines and decorated with a row of beads down the middle. The thumb-grasp, while comfortable in the hand, is ungainly in appearance.

3-part mold, 5½ in. high.

The writer knows of no other piece in this pattern.

A rectangular handle with projecting ends, like the frame of a "Currier and Ives" print, is used also on "Two Band" (Kamm, p. 64), "Scroll with Flowers", "Horseshoe", "Ribbed Forgetmenot", "Old Man of the Woods" (Kamm, p. 89), and many others.

INVERTED PRISM



This little piece shines like cut glass and the margins are nearly as sharp as on that ware; the egg-shaped bowl rests on a rather low six-panelled standard shelved above and ending abruptly below. The broad, thick, flat base has six large scallops with sharp points between, and underneath the base is an elaborate six-pointed star with many tiny faceted figures, each large scallop filled with a fan motif.

The handle is of the later applied type, larger than usual. The body is divided ver-

tically into fifteen panels, each deep sunk down a line through its middle, arched above with a blunt scallop on the margin, and V-shaped below ending in a faceted triangle. The lip is low and panelled to the tip.

The lower third of the body is decorated with a high relief band composed of two horizontal rows of hexagonal buttons with bevelled sides, and with faceted triangles in the interstices.

3-part mold, $4\frac{5}{8}$ in. high.

Nothing further is known of this design to the writer than this one piece. It appears to be of the 1890 period.

GROUP FOUR

Included here are creamers having high or moderate standards, with bases hollowed to the waist; handles are pressed (or molded) and of the later applied type. Decoration is geometric, floral, and etched.

These pieces date from 1870 to 1900.

GLOBE AND STAR



An unusual pattern is shown by this creamer, a large globe set on a high slender stand with lacy bands and engraved leafy sprays to enhance its beauty. The glass is flawless and brilliant, but there is little resonance.

The large globular body, nearly four inches in diameter, rests on a tiny terete waist with many ledges above and below, placed on a deep, sloping, hollowed, base. The rim is evenly scalloped and the low lip very broad, slightly depressed at the tip. There is a wide band just below the rim which flares outward, demarked below by a slight groove, and decorated in high relief with dime-sized circles each with a radiant daisy with high facets.

A similar wide band in high relief surrounds the base of the bowl, filled with sunbursts in triangles and kite-shaped fans. Another lacy band surrounds the sloping base, filled with daisies in circles, and the fan motif is again reproduced on the underside of the base.

The base is squared, a large scallop on each corner with projecting double scallops between.

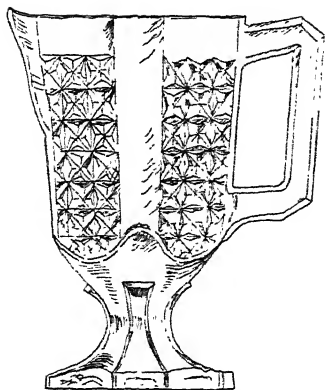
The bowl is further decorated with a delicate, continuous, hand-engraved spray of vine and foliage.

The handle is unique in this book, a late applied type threaded with three twisted hollow strands.

3-part mold, 5½ in. high.

The open sugar and creamer are seen in shops, but are by no means common, and I believe these complete the pattern. Colors also occur, a light canary yellow and no doubt a light blue and possibly green as well. The pattern dates from the 1895-1905 period.

HEAVY PANELLED FINE CUT



A good, sturdy type of pattern is illustrated by this creamer*, rather severe and massive in spite of its curves and fine cut panels. It comes in good clear rather thick glass and has a fine, rather high resonance.

The body is long-rectangular in shape, square in cross-section, with the corners well rounded off and with no sharp margins. Handle and lip appear at opposite corners instead of, as often used, in the center of the sides. The body rests on a high complicated standard which is probably unique in being supported by four broad, flat, bevelled buttresses extending from above the stem to the margin of the squared base.

Each flat side of the body forms a panel which is decorated from near the top to the shoulder above the standard, where it is broadly arched, the curve extending around the body in sinuous fashion, reversed on the four corners. All four of the long body panels are alike and are made up of a single motif of geometric, eight-pointed, faceted stars inter-locked in two vertical rows.

2-part mold, 6 in. high.

This pattern is sometimes called "Fine Cut Four Panel" and comes in many pieces including cake stands and compotes. The writer has seen it in the clear only although similar patterns generally come in a range of colors as well. It was made by Duncan, Miller and Co., of Washington, Pa. around 1890, and called their "No. 800" pattern.

It differs considerably from "Fine Cut and Panel" and resembles in shape "Derby" although that creamer is triangular in cross-section. Creamers square in cross-section with handle and lip at opposite corners are few in number, but include "Picket", "Marsh Pink" (this book, p. 30), and "Panelled Thousand Eye" (this book, p. 66).

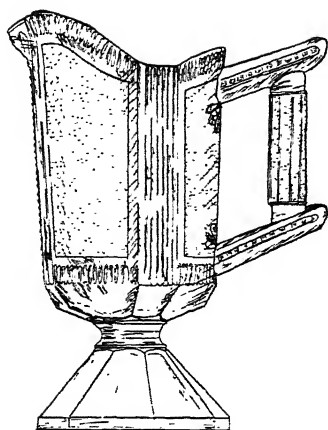
The fine cut on this pattern is identical with that on "Flattened Fine Cut" (Kamm, p. 85).

DERBY

The above is the original name for this pattern, which was made by Bryce, Walker and Co. of Pittsburgh, Pa.,† during the Seventies and possibly reproduced later by other factories, for slight variations exist. It comes in a number of pieces, creamer, butter dish, sugar, spooner, low

* Drawn through the courtesy of the owner, Mr. W. L. Emmons.

† All "Bryce" patterns antedating 1882 were made by Bryce, Walker and Company, the firm being reorganized under the name "Bryce Brothers" during that year. The writer is indebted to the present Bryce Brothers for information concerning their early patterns and for an insight into the complexities of glass manufacture.



pickle dish, bread plate, goblets, covered compotes, etc. all in the clear, a few pieces being also made in colors.

The pattern is one of the aristocrats among our early ones, the severe designs and decoration a far cry from many of the later fussy ones. The creamer is a tall piece, the long straight-sided body resting on a much constricted waist above a deep, sloping base. The bowl is unique, in cross-section showing two wide flat sides in front and two short rear ones, all with well rounded corners, lip and handle placed at opposite corners, the corner at the back sharper than the others.

The body curves in sharply below the flat panels, the waist, shelved above and below, being plain and terete, while the base is again flat-panelled into eight identical sections arched at the top, plain above and beneath.

The corners of the body are fine-ribbed vertically from rim to the slope above the waist, the front corner, however, being ribbed horizontally instead with a central vertical rib. There is a deep band of vertical ribbing just below the rim broken at the corners, a similar band encircling the base of the panels.

The rim is saddled and the lip very low and small, with a petaloid pattern underneath, with a bead at the base. The handle is very large and rather clumsy for the fine body, consisting of two cross-beams sloping sharply upward, each decorated down the sides with a deeply sunk row of small squares. The vertical bar, attached half an inch inside the ends of the horizontals, is a large, round column with ten flat vertical narrow panels, each stippled, with sunk lines between.

Each of the large flat panels on the body is outlined in a fine line and stippled, being plain outside the line. At the handle attachments is a half-daisy.

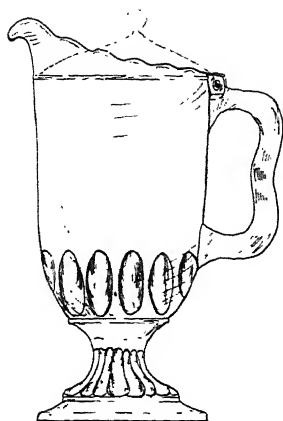
2-part mold, $6\frac{1}{4}$ in. high.

"Derby" is known as "Pleat and Panel" (Ruth Webb Lee, "Early American Pressed Glass", Pittsford, N. Y., 1933). With no desire to upset common usage of this name, the original designation is given here for its historical value only.

This fine pattern harmonizes with modern furniture and decorations, as many patterns do not. It has resemblances to other known patterns; the play of light through the corners is similar to that on "Rose Sprig" and "Marsh Pink" (this book, p. 30); it resembles "Clear Diagonal Band" in rim and stippled panelling; the vertical ribbing on the rim band also appears on "Ribbed Forgetmenot", etc. The wide vertical band of ribbing on the front appears also on "Classic Medallion" (Kamm, p. 24). The petaloid lip appears on many patterns, including "Wildflower".

A set of this pattern, consisting of creamer, spooner, covered sugar, and butter dish were purchased in Toledo, Ohio, in 1882, and presented to the mother of the present owner, Mrs. C. E. Dalrymple, of Fostoria, Michigan, for officiating at the birth of twins.

OVAL THUMBPRINT



An attractive pattern because of its good lines and in spite of the severity of decoration, this piece is better than average in clarity and is of good weight, with a slight greenish tinge and with a fair bell-tone.

The creamer is long-ovate in shape curving in to a waist which is shelved above the middle. The base is long and sloping, the upper cone-shaped portion decorated on the outside with vertical, raised, rounded ribbing curved over the ends. The underside is devoid of pattern.

The handle is unique, a pressed terete oval indented slightly in the middle, with a little cubical box at the upper join to the body, with a deep rounded socket in each side for the attachment of a pewter top, which is missing.

The rim of the body is lowest at the back, curving up gently to the lip in even scallops, and the lip is high and small, with a depression at the tip. There is a ledge just inside for the cover, which rests barely inside the rim at the back, which is also the case with "Double Donut" (this book, p. 32).

The body is severely plain save for a horizontal row of long depressed oval thumbprints just above the shelf above the waist. Each print is so perfect on the margin as to appear cut rather than pressed.

2-part mold, 6 in. high.

This pattern comes in goblets and no doubt many more pieces. It would appear to date from the 1875-1880 period.

A similar indented handle is used on "Thousand Eye" but on no other patterns with which the writer is familiar.

GIBSON GIRL

While this pattern is said by at least one dealer to be called "Cameo Actress", it is obviously a copy of the popular pen-and-ink sketches appearing in the old "Life" magazine from around 1899 to 1905 and known the world over as "The Gibson Girl". The high pompadour with velvet bow at top and on the shoulder and the poise of the head make any other appellation a misnomer.

This creamer is a lovely one, coming in a beautifully clear shimmering glass of good weight but with an amethystine tint (on this particular piece), and also without any resonance whatever.

The shape is graceful, as befits so lovely a portrait, ovoid, tapering to an extremely slender corseted waist and out again to a twelve-pannelled base.

The body is divided into twelve wide flat panels extending from the rim to the margin of the base, obliterated through the waist, however, by



the high vertical ribbing. Appearing four times around the upper part of the body are identical large roughly round medallions in very high relief, and outlined in waving strands of hair also in good relief. Enclosed within is the head of a young woman with sharp features, prominent pointed chin and a high full pompadour with a bow knot of ribbon on top of her hair and another on the shoulder, a black velvet bow being the height of fashion at the time.

4-part mold, 5½ in. high.

This piece was loaned the writer by Mr. W. L. Emmons, of Jacksonville, Illinois, and neither owner or the writer has ever seen a companion piece, although the latter knows of several creamers.

TREE OF LIFE, WITH SPRIG



The beautiful creamer shown here is a variant of the well-known "Tree of Life" pattern, with a band of the pattern above the waist. The creamer is a rather tall one with a long cylindrical body, a short stand and a large nearly flat circular base.

The glass is clear and brilliant, this piece having a well-defined amethystine tint, and there is a good tone when struck.

The body is slightly narrower through the middle than at the ends, the rim slightly flaring but plain and horizontal, the lip rising abruptly from the front. There is a wide well-rounded ring around the base of the body, below which it curves in with a slight bulge to the waist, the body tapering inside to a deep cone.

The waist is plain and terete and the base plain on both sides, with a shelf near the rim above.

The large handle is pressed, oval in outline, round in cross-section, with a flat circular slightly depressed disc at the top for a thumb-grasp and two unique flat thick circular discs below the basal attachment, the upper much larger than the lower. Each is spoked and stippled in depressed circles.

The body is divided vertically into flutes of varying widths, three inch-wide nearly flat panels alternating with a group of eight narrower ones, arranged thus: narrow, two wider, two narrow, two wider, one narrow, all curved or v-notched top and bottom. The wide panels are decorated alike, with a long slender spray in slight relief made up of two types of foliage with two small "lily-of-the-valley" flowers in the middle.

3-part mold, 6 in. high.

The first "Tree of Life" patterns antedate 1864 and the motif was used for many years thereafter, put out by many factories, including the Portland Glass Company of Portland, Maine and George Duncan and Sons, of Pittsburgh, the latter calling their pattern with the mottled, bubbly effect "Soda", which is a much better name than the original.

Shards do not seem to exist among those found at the site of the Sandwich plant but the little sprig on this piece is like that on some of the authentic Sandwich patterns.

The writer knows no other pieces in this particular version.

This creamer was loaned by Mrs. R. F. Burch, of Eastman, Georgia.

CAROLINA



A sturdy pattern, fairly heavy and thick, this piece comes in glass of only average quality with considerable discoloration but with a good resonance.

The bell-shaped body rests on a deep sloping base hollowed to the waist. The base is plain above and beneath the terete waist, with a shelf above. Around the base of the bowl is a bulging area with a deep bevelled line separating it from the upper part of the body; this bulge is decorated on the inside with a horizontal row of twelve large inverted thumbprints convexed on the inside. The plain body is sometimes decorated with enamelled flowers, or stained ruby red or left clear and colorless.

The rim flares out slightly and carries on the thickened top a row of half-round beads facing upward, smaller near the front and absent from the broad low lip. The pressed handle is plain, oval in outline and round in cross-section; there is a slightly depressed area at the top for a thumb-grasp, outlined in a slightly raised line.

2-part mold, 5½ in. high.

The above is the original name for this pattern, which was made by the U. S. Glass Company, and dates from the 1890-1900 period. It comes in a good range of pieces but is seldom seen today.

The beaded rim is found in a number of patterns, such as "Jewel and Festoon" (Kamm, p. 66), "Pansy, Moss Rose and Lily of the Valley" (p. 61), "Tear Drop and Tassel", "Panelled Hobnail" (p. 67), and "Grape with Vine" (this book, p. 61).

COARSE ZIG-ZAG

This pattern comes in a hard brilliant glass, light in weight but with resonance, the sharp edges of the pattern well rounded off. The body is inverted bell-shaped, tapering from the shoulder at the base of the body to a narrow terete waist, below which the deep sloping base is hollowed to the waist and decorated beneath with a large fluted star.

The rim flares slightly and is evenly and finely scalloped, the lip rising very little from the rim. The pressed handle is subtly curved to fit the hand, and is panelled, with the side panels narrow and the margins blurred, and decorated down the length with a row of small beads.

The main body motif consists of a large zig-zag band around the body just above the middle, made up of two elements, sharp bevelled diamonds in the angles and diamond point between. Each diamond is further divided into four by deep-scored lines.



The space above the zig-zag is left clear, arched faintly across the top just below the rim and slightly depressed, while the lower spaces carry similar plain areas alternating with spaces vertically ribbed, alternate ribs sawtoothed down the central spine.

3-part mold, $4\frac{7}{8}$ in. high.

This pattern comes in many pieces, and is not scarce. It may come in color, but the writer has seen only the clear.

The pattern dates no earlier than the 1890 period, betrayed by the vertical rows of sawtoothing down sharp ridges, a motif frequently used on late patterns (See Kamm, pp. 96-98). The sections of diamond point, too, denote late origin, imitating that on cut glass.

The handle is similar to that of "Silver Sheen" (this book, p. 126) and resembles that of "Minerva" with the row of beading down its length.

SCALLOPED TAPE



A creamer very similar to many others of its period in quality and shape, this one comes in clear, average-weight glass with some resonance. The body is inverted bell-shaped, tapering to the waist and spreading out below to form the deep, sloping base. The rim is saddled, higher at the back, and considerably higher at the rather blunt lip. The rim is doubly scalloped, a large curve alternating with a high sharp inverted V, the scalloping not extending over the lip.

The handle is pressed and rises sharply at the top, with a slanting broken bar at the base; it is panelled, the side panels flat and rather narrow, decorated down the

length with a band of the main body motif.

The simple narrow tape pattern is charmingly used to form a dainty ensemble, quite in contrast to the numerous over-loaded designs of the Eighties. The band resembles the narrow embroidered strips used on feminine lingerie of a past era, the eyelets replaced by good sized beads. This doubly scalloped tape appears in a horizontal band around the body below the rim, a second strip around the shoulder above the waist, a third on the shelf above the waist, with a fourth strip on the underside of the base just within the margin. The background of the beading is stippling in the form of depressed beads.

Down each of the three mold lines a narrow strip of the tape appears again, this time devoid of the beading.

3-part mold, $5\frac{5}{8}$ in. high.

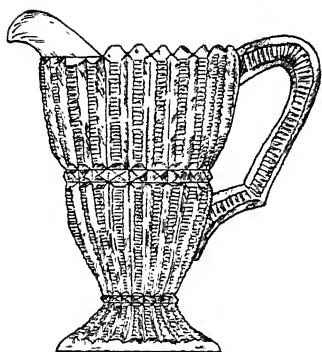
This pattern comes in amber, canary, blue and apple green as well as in the clear, and is collectable in sets. It is not infrequent in shops.

The creamer is similar in shape to "Minerva", the handles almost identical, the beading here inclosed inside scallops.

The pattern would seem to date from the 1875-1885 period.

The strip of pattern down the mold lines is unusual, but appears on such patterns as "Bearded Head" (Kamm, p. 81), "Dogwood" (p. 69), "Beaded Fan and Bar Medallion" (p. 60), "Dewdrops and Flowers" (p. 50), "Tree Bark" (p. 49), etc.

RIBBED SAWTOOTH



The creamer illustrated here is unusual in shape, only an inch in diameter at the waist but $3\frac{1}{2}$ in. at the rim; it is sharply constricted horizontally through the middle, bulging on both sides of this. All the hollow pieces in the pattern show similar characteristics.

The pitcher is of good weight and thickness, clear and brilliant, with no discoloration and with a good resonance. The body tapers from the rim to the narrow waist, flaring out again to the hollow circular foot.

The handle is pressed and shaped to fit the hand, curved above with a nearly horizontal bar below. It is ribbed down each of the narrow flat side panels.

The rim is scalloped to match the vertical waling and the lip rises abruptly from the front of the body. Across the middle of the body is a narrow ring composed of high sharp pyramids with a similar but smaller row around the waist.

The body is divided vertically into narrow wales running from rim to margin of the base, with high bevelled sides and graduated in width to fit the body. Each is finely cross-ribbed, this ribbing forming the chief motif of the whole.

4-part mold, $5\frac{3}{8}$ in. high.

This pattern in the clear comes in many pieces, including sugar, creamer, butter dish, spooner, water pitcher, nearly flat cake plate, vases of several sizes, etc. It may occur in color although the writer has seen numerous pieces in the clear only. The pattern dates from the 1895-1905 period.

MARSH PINK

The creamer shown here is an unusual one, square in shape with handle and lip on opposite corners. It comes in a beautiful quality glass, clear, polished, with a hollow resonance, but is tinged decidedly brownish, and has the same peculiar play of light through the corners and margins as its counterpart, "Rose Sprig". In all the above qualities, the two patterns are identical.

The creamer is a tall rectangular one, square in cross-section, with the corners nicely fluted and rounded, tapering to the squared waist which is shelved both above and below. The base also is square and hollow, and is devoid of decoration on either side.

The rim is horizontal, with a very slight rise at the front for the lip, which is cut from the corner of the body and extends well down on the



body; it is decorated on the outside with fluting spread fan-wise from its base.

The handle is pressed, rectangular in outline and panelled, the narrower panels on the sides, all the margins rather sharp. The vertical rod projects at both ends and the horizontals are doubly curved, making the handle most uncomfortable to hold in the hand.

Each flat rectangular side of the body forms a panel, which is patterned with a large floral spray from the base, consisting of several broad basal leaves with scalloped edges and depressed-bead stippling. Five partially opened buds are long and tapering, and the spray terminates at the top in a large full-blown flower with six large stippled petals and four more partially hidden behind the rest.

2-part mold, $5\frac{1}{2}$ in. high.

Without doubt this charming ware was designed by the same artist who drew "Rose Sprig" for the two patterns are comparable in more ways than one.

This pattern is often seen in shops but in creamer and sugar only; however, it probably exists in other pieces. It comes in color as well as clear.

Naming the pattern has been a problem for, as with many other patterns, botanical accuracy was of minor importance. The only comparable native flower with ten identical petals with this pattern is the seashore Large Marsh Pink or Rose Pink, *Sabbatia dodecandra* (L.) B.S.P., found from Massachusetts to North Carolina, near the coast. The foliage of this plant while not identical is comparable to that on the pattern.

"Rose Sprig" is late, dating from around 1890, and this one is a contemporary.

BANDED RAINDROP*



This is a lovely pattern, lacy and delicate, and coming in a fine, clear, shining glass of rather light weight, some pieces with a violet tint, and with a good, rather deep resonance.

The body of the creamer is cylindrical, of nearly equal diameter throughout, and resting on a good base with a narrow waist shelved both above and below. The foot is plain and nearly flat, with a slight indentation beneath, and no decoration underneath.

The handle is pressed, rectangular in outline, with a slight curve at the top for better thumb-grasp. Down each side is a row of large raindrops somewhat crowded into their spaces, with a single raindrop in the round

at the top and bottom corners.

The rim is flat on each side, with a rise at the handle and a lip of average height in front.

* Drawn through the courtesy of the owner, Mr. W. L. Emmons, who named the pattern.

The decoration consists of horizontal bands running completely around the body, of two alternating types; at the top is a band of three rows of small depressed squares, which might be called screening or grating, and below this a band of a single row of raindrops in less than half round relief, the pattern alternating to the base above the waist.

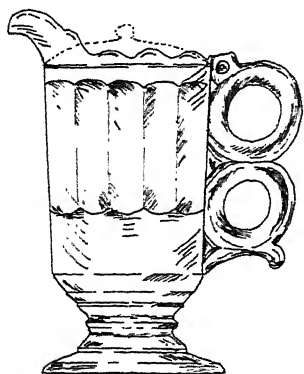
3-part mold, $5\frac{3}{4}$ in. high.

This fine pattern comes in many pieces, some, like the flat sauce dishes, plates, etc. having a row of raindrops around the edge in whole round relief. On the base is a pattern of squares, each with a single centered raindrop on a mesh background.

This pattern dates no doubt from the 1875-1885 period. It has been called "Candlewick".

The large raindrops resemble the pattern of "Thousand Eye" but the high sharp diamonds between are lacking here. The screen bands are duplicated on "Parthenon", "Grated Ribbon" (Kamm, p. 54), "Horse-shoe", etc.

DOUBLE DONUT



The stout-bodied creamer illustrated here is similar to many others, early and late, and is saved from mediocrity by the unusual double-ringed handle with a socket at the top for the attachment of a pewter top, which is missing.

The writer possesses two creamers in this pattern, one obviously a close copy of the other; one comes in good, clear glass, with considerable brilliance, is of good weight, has no discoloration and possesses a good resonance, while the other, which is slightly the larger in all dimensions, is somewhat wavy, is less glowing and much heavier; it has considerable dinginess and less resonance.

The body is a tall straight-sided cylinder tapering in to the waist on three slopes with a shelf; the waist is ringed and there is a shelf atop the plain circular hollowed base.

The rim is wavy and the high lip rises abruptly from the front; the cover rested on a flange just inside the rim.

Decoration of the body consists of fourteen flat, shallow panels of even width and length around the upper two-thirds of the bowl, each panel arched top and bottom and barely demarked by sunken lines.

Obviously the striking feature of the pitcher is its large massive double-ringed handle resting on a curved bracket at the base.

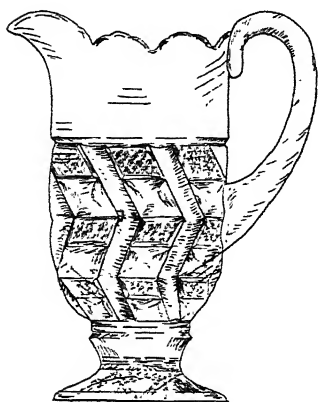
2-part mold, $5\frac{3}{4}$ in. high and $5\frac{1}{2}$ in. high, respectively.

A facetious name like that given above obviously may not apply to certain pieces in a pattern, but since this is the distinctive feature of the pattern it is probable that very few pieces exist. The pewter top indicates the period, the mid-Eighties.

The socket for a top appears on a few patterns, such as "Oval Thumb-print" (this book, p. 26) and on some creamers of "Late Crystal" (Kamm, p. 21) although not on the individual piece there illustrated.

A similar pattern, with a single "doughnut" handle, was made by the U. S. Glass Co., appearing in their 1898 (circa) catalog; the panelling is identical and the lid was made of britannia metal. A covered compote was included.

MITRED BARS



An ornate pitcher of fine quality is shown here, clear, brilliant, of good weight and resonance. The body is a long cylindrical one, rather clumsy to be sure, on a good stand. The sides are straight, with no rim flare and the base tapers in to the wide thick waist which is shelved and bulged, the base being rather small and spreading. The latter is plain on the outside but covered with pattern on the inside, ribbed rays crossing from side to side with a central daisy.

The handle is of the later applied type, with a turned-under tab at the top and a bulbous base. The rim is doubly scalloped and the lip low and narrow.

The upper one and one-half inch of the body is clear, a deep bevelled groove demarking it from the main portion, which is covered with a band of decoration extending down to the shelf above the waist. This band is composed of vertical bars in rounded relief each broken up into short bars mitred together in zig-zag fashion and separated from each other by wider vertical spaces, each space further broken up into diamonds which are decorated alternately with small depressed diamond-point and slightly bevelled rather high relief plain surfaces, the upper row around the body with diamond-point, the next plain and so on down to the base.

3-part mold, 6 in. high.

This pattern was made by Bryce Brothers, of Pittsburgh, during the Eighties, and was revived by their successors, the U. S. Glass Company, appearing in their 1898 (circa) catalog. It comes in goblets and many other pieces.

MARY JANE

Plain patterns like the present one are legion and difficult to differentiate unless one has numerous varied pieces at a time, when qualities, tinting, and the general shaping might aid in separating them, such special things as handles and lips aiding very little for they appear on but few pieces.

The present pitcher has an inverted bell-shaped body much wider at the lip than at the shoulder above the waist; the latter has a shelf above and another just below the middle and the plain circular base spreads out very widely and is nearly flat.

The handle is pressed and rests on a long shallow shield or bar reaching from rim to shoulder; it is four-square in cross-section and roughly



rectangular in outline with a sharp slant upward, the arms have wide flat sides, the horizontals straight and the vertical, with two projecting ends, slightly curved.

The rim is horizontal with a slight rise at the very front, where the broad lip is cut out of the front of the body trough-wise; it is decorated on the outside with a fan-motif spreading from the lip and ending on a slightly raised shelf on the body. The rim is slightly thickened, with a shallow flange just inside for a cover, which is missing. The cover bulged in front to fit over the lip.

There is no decoration whatever on the body although this does not preclude the possibility that other pieces may bear color or etching.

2-part mold, $4\frac{1}{2}$ in. high.

This piece is typical of glass made in the clear only (possibly with ruby); the writer has seen no other pieces, but they must exist in variety, perhaps unrecognizable because of an attractive finial on covered pieces.

It dates from 1885-1895.

*LACY VALANCE**



The distinguishing characteristic of this creamer is its unusual shape—its broad flat sides and narrower ends, both bending in to a rectangular waist and set on a sweeping rectangular base.

It is an ungainly piece, more curious than beautiful, but the glass is fine, clear and brilliant, with a slightly brownish tinge and good resonance. The body is rather thick and heavy.

The pattern is well executed, and the shelving and pedestal base are exceptionally fine. The rim is plain and horizontal, not thickened, and the long, clumsy spout emerges from the front section, commencing well down the side; there is a narrow flat panel down the center of the spout, which is squared off at the bottom.

The plain pressed handle is oval in shape with an upward slant, and is round in cross-section, with no bulbous portion at the base and devoid of decoration.

The flat-sided body rests on a thick, rectangular waist with a fine ledge just above, the corners being cut off with nicely softened margins. The base sweeps out from the waist and is thick and undecorated, being hollowed beneath to the waist.

Decoration is confined to the corners, where there is a narrow wash-board effect with zig-zag edges down each corner from rim to the shelf atop the waist, and to the front and back panel, where there appears in low relief a fancy roughly triangular medallion with a broad flat base and long minaret-shaped upper portion similar to a valance over a window but in reverse; it is made up of four pairs of scrolls on a background of depressed-bead stippling. The outer margin of the figure is a narrow band of cross-barring between two slightly raised hair-lines.

* Name given by Mr. W. L. Emmons, who owns the piece.

4-part mold, $4\frac{3}{4}$ in. high.

This pattern comes in a sugar bowl and creamer, and a low oblong, flat-sided, honey-dish is known, with undoubtedly other pieces still to be found, probably including square compotes on fine pedestals.

Flat-sided pieces bent in to the waist are not common for obvious reasons; "Feather" in milk glass is one (Kamm, p. 92), and the creamer of the "Elephant" pattern is very similar to the present one.

The low-relief pattern front and back is similar to the long oval figure used on "Bead and Bar Medallion" (Kamm, p. 60), with similar narrow cross-barred border and inside scrolling.

The pattern is late, dating from the 1890-1900 period.

LION WITH CABLE



This "Lion" pattern is not as well known as most of the others. An unusual combination of motifs is used, consisting of the little lion atop the handle, a cable band around the base and a delicate etched fern pattern on the body. The glass is of good quality, clear, fairly heavy, with little brilliance but with some resonance.

The creamer is a tall, graceful cylinder on a high domed base. The body curves in sharply below the "shoulder" to meet the rather thick waist and the base carries a wide band of raised cable below a narrow shelf.

The rim is unevenly scalloped and the low lip curves downward at the narrow tip.

The handle is unique; of average oval outline, flat on all four sides, it has a curve at the top with a projecting nub for a thumb-grasp and a matching nub near the base. Perched on top of the thumb-grasp is a tiny crouching lion facing backward. The little animal is well-sculptured in the round but it is devoid of hair-lining or stippling, the mane raised in mats.

The body is only slightly wider at the rim than at the shoulder above the waist and is devoid of pattern save for a machine-etched spray of ferny foliage with a central six-petalled flower. Motifs on the two sides are alike, and not connected at the front.

3-part mold, $6\frac{1}{4}$ in. high.

This pattern, in the clear only, comes in many pieces, covered sugar, spooner, a small compote with lion finial, etc. The lion is sometimes clear and sometimes frosted, the sugar having lions for the two side handles. There are undoubtedly many more pieces, and the pattern is often seen in the shops.

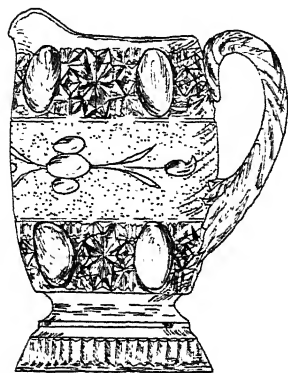
Cable edge is used on many patterns, such as "Cable" itself, "Cable with Ring" (Sandwich), "Cable with Ring and Star" and "Cable with Shell Edge", the last two patterns undescribed in the literature but found among the shards collected at the site of the Sandwich plant by Professor F. H. Norton, of the Massachusetts Institute of Technology. There is also a cable border on a pattern among these shards, named "Panelled Prism". Some pieces of a Sandwich honeycomb pattern, in many colors, also show cable borders.

Enos shows two still different patterns with rope designs, which he calls simply "Cable" (Charts 2 and 3).*

Another pattern with a conspicuous cable band is "Strigil" (this book, p. 83).

The handle is very much like that of others, including "Late Crystal" (Kamm, p. 21), the little lion in place of the two nubs on top of the thumb-grasp. It also resembles the handle of the creamers of "Chain", "Spiral and Maltese Cross" (Kamm, p. 30), "Etched Daisy" (this book, p. 41), etc.

LENS AND STAR



This rather clumsy barrel-shaped piece has a great deal of charm withal, for the two wide bands of pattern are delicate and lacy and the middle band beautifully etched; the handle is lovely, and so is the fluted base.

Moreover, the quality of the glass is of the finest, crystal-clear, brilliant, shimmering in the light, of good weight and with a hollow resonance.

The pitcher is rather large for a creamer, barrel-shaped, on a deeply skirted base; the waist is wide and shelved above and below, and the deep sloping foot is "accordion-pleated" around the outer margin on the underside.

The rim is plain and horizontal, with a curve up at the front for the low abrupt lip which is depressed slightly at the tip. The corrugated applied handle has a star-spread at the base in which dirt readily collects and is irremovable; there is a turned-under tab at the top.

Decoration covers the body and consists of two identical wide bands, top and bottom, made up of four large high-relief ellipses or lenses, with large faceted stars between, the interstices filled with bits—triangles, pleating, etc. in high relief.

The wide central area is sometimes left clear, and on other pieces is covered in soft acid-finish like "Westward Ho!", on the background of which is engraved in sweeping slashes a horizontal spray of flowers and foliage.

4-part mold, 5¾ in. high.

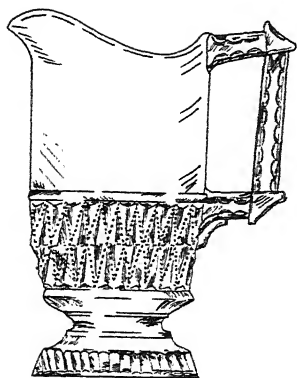
This pattern comes in an open sugar to match the creamer, but these two may complete the set. They belong to the 1890-1900 period, and may come also in color. These two pieces are by no means common in shops.

The barrel shape is not often used, appearing in "Barrelled Thumbprint" (Kamm, p. 101), "Barrelled Block" (this book, p. 83), etc.

The pleating on the inside of the base is an uncommon motif, shown also on "Double Ribbon", and the mirror-like ovals in the two bands are almost unique, not known elsewhere to the writer. The faceted stars appear on many other rather late patterns.

* Earl Enos, *Manual of Old Pattern Glass*, St. Louis, Mo., 1936.

BEADED DIAMOND BAND



The creamer shown here is similar to many others in general shape and handle which date from the mid-Eighties; it comes in a glass of average quality, being fairly clear and brilliant and of good weight, and it has some resonance. This particular piece is slightly dingy.

The body is rather clumsy, the bowl a good-sized cylinder shelving down to a broad shallow waist. The base is doubly-shelved and is hollowed to the waist. The rim is arched and the lip rather low and blunt.

The upper two-thirds of the body is clear, with a flat ring dividing it from the lower third which carries a wide horizontal band composed of long slender four-faceted high-

relief diamonds and half-diamonds separated from each other by a row of tiny beading.

A ring below this band demarks the base of the band from the waist-section, the latter terete in cross-section with a slight shelf above and two below. There is a deep sloping band at the bottom of the base, made up of coarse rounded ribbing arched over the top and slightly bevelled below.

The pressed handle is practically rectangular, with a slight upward slant and slightly projecting ends, and it is square in cross-section. Each wide flat side has a slightly raised line on the edge and carries a pattern of scalloping on each edge outlined in a faint line.

3-part mold, 5¾ in. high.

This pattern probably comes in the usual wide range typical of wares of the mid-Eighties but being less attractive than others enjoyed a briefer popularity. It is seldom seen today. It appears to be a Sandwich ware.

A similar flat rectangular handle with projecting ends and slight decoration appears on the creamers of "Two Band" (Kamm, p. 64), "Old Man of the Woods" (p. 89), "Scroll with Flowers", etc. and similar handles without projecting ends appear on "Cupid and Venus", "Picket", "Parthenon", "Wildflower", "Minerva", etc.

The deep fluted base is not often used, but appears on "Wildflower", "Fluted Diamond Point" (Kamm, p. 38), and on "Lens and Star".

WHIRLED SUNBURST IN CIRCLE

This creamer is fairly large and heavy, coming in average quality glass, fairly bright and glowing, but almost devoid of resonance. The cylindrical body curves in rapidly to the waist, which consists of a narrow flat fillet decorated with short vertical bars in rounded relief, tops and bottoms of the bars curved.

The base is plain, quite thick, hollowed beneath to the waist, and plain on both sides. The pressed handle is sturdy and plain, with a faint semblance of a thumb-grasp at the top, slightly raised from the surface.

Decoration is continuous around the



body and consists of four large circles reaching almost from rim to waist, each touching the next at the mid-side. Each circle is slightly indented below the general body surface, fan rays extending above and below the points of contact also indented rather than raised, as usual.

On each side of each large circle a long ellipse is cut out, this figure being in rather high rounded relief and plain on the surface. Between each two ellipses in each circle, is a smaller octagonal figure, with bevelled margins and a raised octagonal button at the center, plain and flat on top. Around this central button are whirled vanes, depressed, with a deep ridge down the center of each and a sharp v at the end.

Other geometric figures fill the interstices between the octagon and its containing circle, each filled with raised diamond point or short sawtoothed ribs.

3-part mold, $4\frac{7}{8}$ in. high.

This pattern, simulating cut-glass to a mild degree, dates no doubt from the 1890-1895 period; its provenience is unknown to the writer. This piece was lent the writer by its owner, Mrs. J. L. Mims, of Hawkinsville, Georgia.

SCALLOP SHELL



This is a beautiful piece of glass, beautiful both in quality and in design; it is perfectly clear and brilliant, with a high resonance, hollow sounding like most squared pieces.

In shape the body is square in cross-section and rectangular on each flat side with the corners rounded and nicely grooved. This piece is unusual in that the squared concept ends here, the waist and base being circular, the former plain and terete, with several shelved below. At each of four points a double or open shell is applied in good rounded relief to the edge of the wide shelf, one open half

extending upward on the convex surface, the other downward on the concave.

The rim is plain and horizontal, the lip slightly lower than the rim and clumsy in shape, scooped out of the front of the body. It is decorated, however, with a beautiful shell in good, raised, relief, with at the base, in place of the hinge, a small cross-bar in half-round relief, each diagonal end decorated with a tiny scroll.

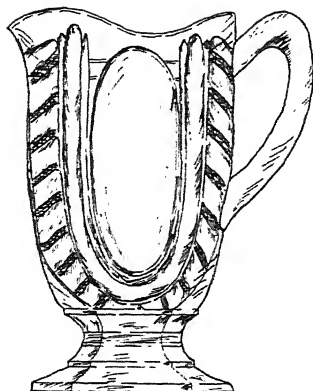
The handle is applied.

As further decoration, which is undoubtedly missing from some pieces in the set, is a delicate engraved fern and grass spray applied at the lower left corner of three flat side panels, the back panel left clear.

3-part mold, $5\frac{3}{8}$ in. high.

This piece is in clear glass and the writer knows of no others in a set although there is no doubt many pieces exist. The shell is that of the sea-side scallop mollusk (*Pectinidae*).

OVAL MEDALLION



The creamer shown here is oval in cross-section, much longer from lip to handle than from side to side; the broad curved sides are slightly bulged through the middle, the long elliptical panel bulging as well as being raised. The body bends in to the thick shelved waist and out again to form the broad panelled base.

The rim is slightly waved, the lip low and blunt and the small pressed handle terete and plain.

The long medallion on each side is framed on all but the top in a wide rounded bar arched over the top ends and flanked on each side by narrow ridged fluting, ending at the top in reversed V's. Further out, and

following the same inverted horseshoe shape is a wider reverse arch, made up of short diagonally plain, raised diamonds, separated from each other by a double row of small sunk diamonds.

2-part mold, 6 in. high.

This pattern comes in clear, canary, amber, and blue and is collectable in sets consisting of compote, spooner, creamer, sugar, and probably the whole range typical of the late Eighties and early Nineties.

The finial on covered pieces is a large flat double ellipse, on each side of which appears in slightly raised relief a large *pattée* (often called Maltese) cross.

ROSETTE WITH PINWHEELS

A very dainty, lacy pattern for one so late is shown in this little creamer, characterized by much fine, accurate detail. The glass is of good average quality, clear, without discoloration, and with a good resonance.

The body is inverted bell-shaped with a narrow waist and a very much wider top; the base flares widely and is rather shallow, hollowed to the waist, plain above but covered with decoration beneath.

The handle is pressed, with flat panels, the two side ones the narrower, and with a curve and flat-topped area for a thumb-grasp.

The rim is plain and horizontal, with a broad low lip in front with an unusual bulge through the middle and a depression at the tip. A quarter-inch below the rim begins a narrow band bevelled on both sides and composed of uniform delicate "rose point" made up of geometric rosettes with tiny high faceted petals.



Down the front, from this band to the waist, extends a large five-pointed star, the two lower members being much the longer, reaching the center base, the upper three rays much smaller and reaching the band under the lip. This irregular star is bevel-edged, with a central daisy and button, and with tiny plain buttons and others daisy-centered in various sizes scattered about on the rays. There is a similar large star at the back of the body, under the handle.

Centered in the large space remaining on each side, is a large rosette composed of eight long, slender, similar bevel-edged petals with a daisy center. Each petal contains a central daisy-button with almost microscopic diamond point at the ends. At the tip of each petal is a circular pinwheel or sunburst of fine depressed rays, and between each two petals is a deeply slashed leafy spray.

4-part mold, $4\frac{1}{2}$ in. high.

There is a sugar bowl to match, but the writer knows of no other pieces although they undoubtedly exist in considerable variety. Patterns similar to this one were generally colored in the deep grooves, green, red, etc. and gilded over, but this piece gives no evidences of color in the past. It dates from around 1900.

This pattern carries the same lovely rose point band which is found on "Rose Point Band" (this book, p. 116).

LITTLE BAND



A fine, sturdy pattern is shown here, a creamer designed for practical service perhaps on a checkered tablecloth in a farmhouse rather than to decorate the front shelf of a china cabinet and evoke the praise of a guest; it is a good clear piece of average weight and thickness, and with a good resonance.

The body is cylindrical with a plain curving rim and rather low lip. The pressed handle is round in cross-section and is devoid of any decoration whatever.

The base is high and shelved both above and below the ring about the waist. The foot is thick, circular, plain above and beneath and hollowed to the waist.

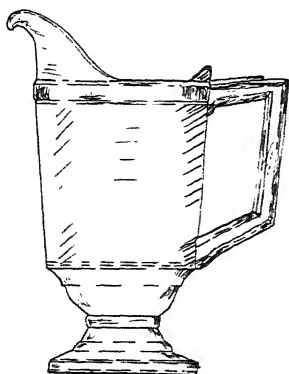
The body is without decoration, save for a band around the sloping portion of the base above the upper shelf. This little band is made up of half-daisies, the flat portion on the outside and each filled with tiny prismatic bits in relief; between each four daisy sections is a low-relief octagonal button.

3-part mold, $5\frac{7}{8}$ in. high.

This pattern, in the clear, dates probably from the 1875-1885 period, the narrow decorative band probably a precursor of the "Daisy and Button" motif. It is of the type made in a wide range of pieces, although this is the only one seen by the writer.

The plain body may be machine-etched with a fern spray in some pieces.

PLAIN, WITH FLAT RING



A pattern as severe as this one demanded perfection of line and metal or else it was hopelessly mediocre and unsalable; this creamer is perfect in clarity, has no discoloration, is rather light in weight and has only a fair resonance.

The pitcher resembles many others in shape but the lip and handle are unusual; the body is cylindrical, slightly widest at the rim, and shelves down below the shoulder with a slight bulge above the waist; the latter is terete and ringed, while the base slopes down by two angles to the thick marginal rim. It is plain on both sides, but impressed on the base of the body with a small daisy with twelve broad petals.

The pressed handle is roughly rectangular in outline with a slight upward slant and diagonal lower horizontal bar; it is four-sided, the laterals much the narrower, and there is a long, shallow, flat, round-margined bar down the top of the upper horizontal for a thumb-grasp.

The most conspicuous detail from which to derive a name for this plain pattern is the rather wide, flat, bevelled ring which runs around the body horizontally at the rim, repeated on the margin of the base, while that around the waist is only slightly less flattened.

The lip is unusually high and rises sharply from the front half of the rim, depressed at the tip. There is a slight rise in the rim at the handle. 2-part mold, $5\frac{3}{4}$ in. high.

Pieces as plain as this one are often machine-engraved with fern sprays and they may be in other pieces in this pattern. The writer knows no other pieces in the pattern although they should be less difficult to trace than with other plain patterns, the flattened ring the single decorative motif, cleverly repeated, the flat thumb-grasp a part of the design.

This piece resembles "Cardinal" in shape (also two mold), "Barley", etc. while the thick ring around the rim appears on "Fluted Diamond Point" (Kamm, p. 38), "Festoon", etc.; a lip as high and vertically faced as this one does not occur elsewhere to the writer's knowledge.

ETCHED DAISY

A pattern designed for service rather than beauty of line is represented by this creamer, of quality better than average, and of good weight and clarity. The body is a large cylinder of practically the same diameter throughout its rather short height, with a wide shallow waist and a plain shelved base domed beneath and imprinted on the base of the bowl with an inch-wide ten-rayed star.

The plain horizontal rim is thickened, with a slight indentation just inside all around which, however, does not seem to have been intended for a cover; the lip is low and short. The generous pressed handle



is flattened back and front and bracketed to the body top and bottom.

The body is severely plain save for a rather crude machine-etched spray of indeterminate flowers and foliage, which, to be sure, may be missing from some of the pieces.

2-part mold, 5 in. high.

This is a rather inactive pattern but while it has no outstanding characteristics, still it is a good salt-of-the-earth design, practical and useful, qualities which, after all, were the *raison d'être* of all glass. It was probably made in a good range of pieces, in the clear, and at least one of the plain compotes so numerous on the market no doubt belongs to it; the plain two mold water pitcher shown in Kamm, p. 47, has a doubly shelved waist very similar to that of this creamer but the handles differ.

The pattern dates from the late Seventies or early Eighties when standards were still in use and bases were rims only and when handles clung to the old tradition of being bracketed to the bodies.

The body resembles in shape that of "Stars and Bars" and "Two Band"; the handle is very like that of "Barley", "Drapery", and "Ribbon" and has affinities with many others of its period.

FEATHER DUSTER



A pattern coming in glass superior to the average of its period is represented by this creamer, a beautiful piece, a set of which would be a delight to its owner; the glass is rather light in weight but is crystal-clear, scintillating with the play of light on the many facets, and it has considerable resonance.

The body of the pitcher is ovoidal, tapering to a small shelved stem set on a plain flaring base hollowed to the waist. The small base of the bowl is not flat, as usual, but convexed outward and is plain.

The rim has five shallow scallops on each side, with a slight rise at the back, with one broad scallop, and the lip is average in height, rising abruptly from near the front on each side.

The body is decorated in high relief with six large rosettes around the middle, separated from each other by a single large four-faceted diamond, and from the top and bottom of each diamond a fan spreads out round across the top, the widest points of adjacent ones touching. Each fan is vanned with long, high-relief prisms and the name above refers to their general shape. Each rosette has twelve sharp-ridged sections to match.

Under the lip is an arch formed by six erect "feather dusters".

3-part mold, 5 in. high.

This pattern was made by the United States Glass Company, appearing in their (circa) 1898 catalog, although it was possibly made before this time also, earlier catalogs being missing. It was made in many pieces, including high and low covered and open compotes, several low bowls, sugar with knob like that on "Fine Cut Medallion", butter, plate, pickle dish, water set including waste bowl and tray, and many other pieces.

It comes in a brilliant emerald green as well as in the clear, no mention of colors being made in the above catalog.

FINE CUT MEDALLION



This little creamer, still in the hands of its first owner* has a cover which, too, has been preserved. The glass is of good clear quality with no color imperfections and with a good resonance. The body is cylindrical on a good stand with a broad waist, and a base which is plain and hollowed.

The bowl has four large round medallions touching at their sides, each bevelled top and bottom with an arch of ribbing in high relief just below and with a large faceted diamond at the junction between arches. The medallions are filled with rows of small waffles and fine cut in good relief, and the body below these medallions is divided into four large slightly curved panels, with sawtoothing down the margins.

The cover has a finial most difficult to hold in the hand, but like that on many contemporary pieces, with four medallions like those on the body down the slopes.

4-part mold, $4\frac{1}{2}$ in. high.

The matching sugar bowl has a similar cover and the pattern probably comes in other pieces, possibly also in color. The writer has seen none of it in shops.

It dates from 1885-1890. It is similar to "Cane Medallion" (Kamm, p. 91), with similar panels filled with fine cut and with a similar narrow raised arch of fine cross-ribbing. Both have covers with small fine cut medallions, but the finials differ. The waffles and fine cut here are identical with those on "Etched Fern and Waffle" (Kamm, p. 20), only much smaller.

OVERALL LATTICE

A pattern which is simplicity itself is shown in this creamer, but one which lends a cool, frosty appearance to the board it graces. However, the deep interstices make pieces difficult to clean thoroughly, a factor which may or may not have influenced housewives in the past.

The creamer is inverted bell-shaped, with a well-defined waist and a perfectly plain circular base hollowed to the waist. The sides are straight, the body slightly the wider at the top, and the rim is saddled with a lip rising from the mid-side, depressed at the lip and rather constricted.

The handle is pressed and plain, imitating the later applied type, with its enlarged base. The pitcher had a cover, which is missing.

Decoration is confined to a wide band, nearly encompassing the whole body, and consisting of narrow vertical bars in good, rounded relief, lying adjacent, and crossed at regular intervals by tiny horizontals, eight of the



* Drawn through the courtesy of Mrs. C. E. Dalrymple, Fostoria, Mich.

latter rows on the creamer, leaving rather deep wells over the body, similar to those made by the modern western farmer in his plowing to conserve his water supply.

3-part mold, $5\frac{1}{4}$ in. high.

There is no doubt this pattern comes in many pieces, probably in color as well as in the clear, the spooner alone besides the creamer, being known to the writer. It dates from the Eighties, with perhaps a reincarnation a decade or so later.

BANDED FLEUR-DE-LIS



This attractive and unusual pattern comes in glass of good average quality, is rather light in weight, but has some resonance. The creamer is ovoid in shape, widest at the rim and tapering gently to the wide shallow waist. The base spreads broadly, is hollowed beneath, with a raised 24-rayed star on the base.

Around the top is a rather wide ring in good relief and from the middle of the side the lip rises abruptly, high and broad in front. Below the rim is a half-inch band of egg-and-dart moulding in rounded relief on a plain background and below the band are

six long fleur-de-lis designs reaching to the waist. Through their middle and slightly below the middle of the body is a narrow three-row band of sharp diamond point. The upper half of each flower pattern has seven long strap-like petals connected to each other by short concentric ribbing. The lower half of each flower has five petals only.

The background of the body is made up of tiny raised rosettes or daisies giving the effect of stippling.

The four-square pressed handle is roughly rectangular in shape, with a knob at the top and a corresponding bracket below. Down each side and in these end circles is a pattern of the tiny rosettes, outlined on each side by a fine cable.

The pitcher may or may not have had a cover, for there is a ledge inside the rim on the front half but not on the back half.

3-part mold, 5 in. high.

This pattern is seldom seen but must have been made in the regulation number of pieces typical of patterns of the late Seventies and early Eighties.

It compares with other patterns of its period, the lip rising from the side and the raised ring round the top like those of "Fluted Diamond Point" (Kamm, p. 38) but neither motifs met elsewhere, to the writer's knowledge. The "Egg and Dart" moulding below the ring is like that used on "Tree Bark" (Kamm, p. 49) but not known elsewhere to the writer. The band of diamond point through the middle of the bowl is like that on "Panel with Diamond Point Band" (Kamm, p. 36).

The handle is similar to many others and the long fleur-de-lis are similar to those on "Frosted Fleur-de-Lis" (Kamm, p. 84).

The star background, however, is most unusual, and so is the Egg and Dart moulding at the top borrowed from ancient Greek architecture; neither appears on any other pattern the writer has seen.

The pattern is a typical Sandwich one.

PUFFED BANDS



The creamer shown here is typical of many dating from the mid-Eighties, clear, without discoloration, rather light in weight, and with a good resonance.

The body is ovoidal in shape, tapering to a narrow waist, the base being plain, with a small shelf above, and hollowed beneath. The rim is slightly arched, the lip short and depressed at the tip, with an unusual curve just beneath.

The handle is large and comfortable in the hand, oval in outline, four-square in cross-section, depressed down the middle of each side, and decorated with a pretty wheel

at the upper outer corner and a small diamond at the lower.

There is a deep band encircling the body just below the rim, composed of vertical ribs in good relief, wide arched bars alternating with narrower, pointed, also longer ones. The same type of band encircles the base of the bowl just above the waist.

3-part mold, 5½ in. high.

There is no doubt that this pattern comes in the range of pieces typical of its period, but none are known to the writer. The creamer is very similar in all respects to the one which follows, shape, handle, top band, and the little spoked wheels, although the latter are differently placed. The last-named motif is rare in glass, appearing again on "Tree of Life with Sprig" (this book, p. 27), and in no other patterns to the writer's knowledge.

The two wide bands resemble those on many patterns of the 1875-1885 period, the lower appearing on the creamer of "Willow Oak", "Wild Flower", "Fine Cut Band" (Kamm, p. 39), etc.

WHEEL IN BAND

A pattern not very different from a host of others is shown here coming in a good, average quality glass with very little waviness but with no brilliance; the writer has two creamers in the pattern, one with no discoloration, the other with a greenish tinge; one of them is rather light in weight, while the greenish one is slightly heavier; the tinted pitcher has a deeper clearer resonance than the other.

The body is a long inverted bell tapering below to the plain terete stem. The circular base is much thicker than usual and is hollowed beneath half its thickness. It is decorated on the underside with a band of the body pattern across the diameter, with a delicate floral spray twining across it at right angles.

The handle is pressed, bracketed to the body top and bottom, with flat panels, the side ones much the narrower. It is gracefully curved to fit the hand and there is a projecting nub at the top to act as thumb-grasp.



The rim is gently arched and the lip average in height, with a depression at the tip. The rim is somewhat thickened and just below and suspended from the thickened portion is a vertical row of little spear-points, point downward with a bead at each tip. The background of the spears is stippling in the form of large slightly depressed beads, this beading ending below in a raised line. Suspended at three intervals around the body and continuous with this rim band of stippling are similar wide vertical bands outlined in raised lines. Each vertical ends below at the shoulder in a long curve, one tip reaching nearly to the waist. These verticals are not arranged symmetrically, one being placed to the left of the back, one under the left side of the lip, the other centered on the opposite side of the pitcher.

On each vertical band there appears near the top and again near the bottom a good-sized spoked wheel in raised outline with raised spokes. Between the two spokes is a vertical row of spaced beads, the beads of the back panel replaced by short raised horizontal bars.

On one of the creamers, the diagonal band on the base runs at nearly right angles to the handle, while on the other it crosses nearly parallel to it. Handles, too, differ slightly in the two, and it is apparent that one is a most clever copy of the other.

3-part mold, $5\frac{3}{4}$ in. high, and $5\frac{7}{8}$ in. high respectively.

The writer knows no other pieces in this pattern. It is so similar to several authentic Sandwich patterns as to indicate a like origin for which-ever is the original of the two.

The body shape resembles that of the creamer of "Minerva", "Horseshoe", "Snakeskin and Dot", etc.; the wide stippled beaded band around the rim and extending vertically through the body appears on "Parthenon" and "Clear Diagonal Band", and the upper band alone on "Horseshoe". The fussy treatment of the design with the delicate floral sprays suggests "Cupid and Venus", "Parthenon", "Minerva", "Scroll with Flowers", "Horseshoe", "Ribbed Forgetmenot", etc.

The handle closely resembles that of "Clear Diagonal Band" (which also has large depressed beads for stippling), "Double Spear", "Barley", "Cat's Eye and Fan", (Kamm, p. 27), etc.

SISTER KATE



Here is one of the patterns so conveniently dated for the future glass collector, inscribed in fancy etching on a ruby background "Saratoga 1890 To Sister K K". The glass is beautifully clear and well polished, as befits so plain a piece. The body is a long cylinder bulging through the lower third and tapering in sharply to the small waist.

The body is plain over the upper two-thirds, with a groove demarking it from the basal portion, which bears a high relief band of bevelled diamonds separated from each other by narrow threads.

3-part mold, $5\frac{3}{4}$ in. high.

Since this was a souvenir piece, the pattern was probably made in few pieces; the date indicates that the ruby topped souvenir pieces were in vogue at least three years before the Chicago Exposition.

TREMONT



A sturdy pattern lacking in the grace and beauty of many is represented by the tall cylindrical creamer shown here, the body set on a narrow waist and broad nearly flat base.

The glass is average in quality, fairly thick and heavy, and is without resonance.

The body combines rather unhappily three motifs, any one sufficient in itself, a plain upper half with rim deep-scalloped over the back half, a motif often painted ruby red and inscribed with a place, name, and date; a wide band through the middle made up of raised faceted bits forming a large four-pointed star, flat octagonal buttons with bevelled margins, etc., and as a third motif, the lower portion of the body, down to the waist, is fluted rather deeply, two wide grooves alternating with one narrow one, the former with arched tops and bottoms, the latter sharp-pointed at both ends. The narrow flute also is evenly notched down both sides, while the ridge between the two wider is plain.

The waist is surrounded by a raised sharp-ridged ring notched at intervals, and the base is plain above but impressed below with a large 27-rayed star reaching the margin.

The pressed handle is four-square in cross-section, rectangular in outline but with an upward thrust, and down each side of the three members is a wide deep groove or flute, the three flutes not continuous as one.

3-part mold, 5½ in. high.

The upper half of the body of this pitcher resembles that of "Ruby Thumbprint" and many others of the 1893-1900 period; the star band through the middle is identical with that on "Stars and Bars" (Kamm, p. 64) save that the bar is omitted here; the fluting and notching of the lower portion of the body is used on many late patterns.

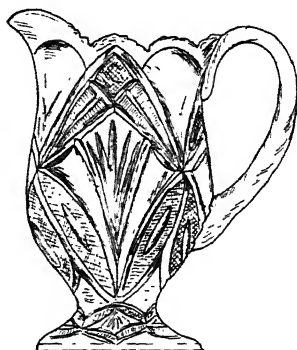
This pattern was made by Richards and Hartley, of Tarentum, Pa. appearing in their 1888 catalog under the above name, also under "No. 37". It was made in seven pieces, including three compotes. However, it may have appeared also in other catalogs of different years, and in more pieces.

BEAUTIFUL LADY

Here is a lovely piece, dainty and effeminate, covered with attractive decoration. The glass is beautifully clear and brilliant, with a cool, frosty appearance from the play of light on the many curves and indentations.

The bulbous body rests on a good base with a rather deep waist, the base hollowed and decorated on the outside. The rim is doubly scalloped, the smaller scallops reaching up on the arch of the low lip. The handle is rather large for one of the later applied type, with a small base.

The whole body from rim to margin of the base is covered with a continuous complex



pattern made up of four repeats blended to form a compact whole. Centered on each side is a broad fan in kite-shape with long tapering lower tip and deeply bevelled sides. The large, outer vanes are depressed rather than convexed. Flanking each of the lower sides is a diagonally placed long, sharp, ellipse or "buckle", with a deeply indented elliptical figure inside, the buckle flat and covered with fine screening or faceted squares rather than the usual diamond point.

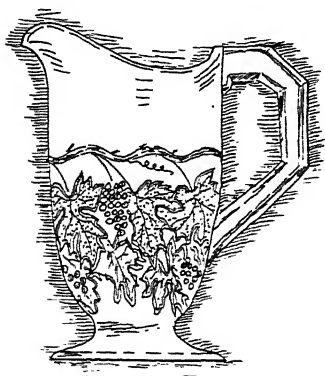
Placed diagonally on the upper sides with broad end up is a long, triangular, figure made up of two bevelled bars filled with fine cross-barring, the apex filled with a large diamond with bevelled edges and unequal sides, and filled with screening.

The pattern extends through the waist to the margin of the base, with ellipses, bars, with cross-barring, etc.

4-part mold, 5 in. high.

There are many pieces in this lovely pattern, spooner, sugar, butter dish, small high covered compote, high flat cake plate, etc. It would seem to date from 1885-1890.

GRAPE WITH OVERLAPPING FOLIAGE, M.G.



The creamer shown here is fairly thick, opaque, chalky-white, milk glass, with no bluish tint through thin edges nor fireglow by transmitted light. The glass is fairly heavy and it has some resonance.

The creamer is long ovoidal in shape tapering to a broad plain waist with a broad shallow base hollowed to the waist and plain beneath and above.

The handle is pressed, conventional in shape with six panels, straight lines and sharp angles; those on the side the narrower; the attachments to the body bear a slight resemblance to those of the later applied type.

The plain rim arches from a saddle near the back and the lip is typical of patterns of the period.

The upper inch of the body is plain, a sinuous woody grape vine running crosswise just below, from the lower side of which are suspended by capillary stems foliage and fruit, the former in rather low relief, veined and fine-stippled, the latter in half-round. All the leaves overlap in the same direction although no two are alike, for no part of the pattern is repeated. The six clusters of fruit contain in order around the body 9, 23, 5, 9, 23, 10 berries each, in two larger upper rows and four smaller rows.

Below the stippled foliage is a lower row, the tops hidden under the upper row, this lower foliage veined but not stippled.

The background, very little of which is exposed, is clear.

2-part mold, 5¼ in. high.

The owner of this beautiful piece* also possesses the spooner, which is dated "February, 1870". He also has a spooner of the same pattern, in the clear, which is undated and a sugar bowl (clear) dated "February,

* Mr. W. L. Emmons.

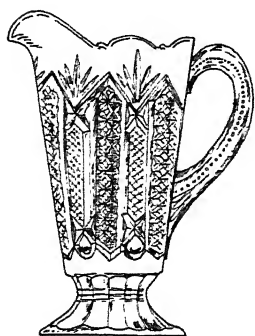
1870". While the creamer and sugar bowl are two-mold glass, the spooner is three-mold.

Since the grape motif has been one of the most popular of all our American patterns since the beginning of pattern glass, and since pattern books, catalogs, etc. are practically non-existent now, it is impossible to say where this piece was made. Shards of it were not found at the site of the Sandwich factory (M. I. T.) but proportions, exact dimensions, are like those of many Sandwich patterns.

There is little doubt that, like "Barberry", the creamer exists also with an applied handle, probably a decade earlier. The fruit is so small that were it not for the tendrils it might be regarded as that of the currant.

Other milk glass patterns similar to this one are "Strawberry", "Wheat", and "Blackberry", but I believe all are somewhat older.

FINE CUT BAR



A tall slender attractive creamer is shown here*, rather light in weight but clear, without discoloration and with a good resonance.

The pitcher tapers gently from the rim to the waist, which is lightly threaded and divided into nine panels which end in a shelf just above and extend to the margin of the deep sloping hollowed base. The panels are curved top and bottom.

The rim of the piece has three large scallops alternating with three little inverted V's and the lip is average in height and width. The dainty little handle is pressed with a tab under the upper attachment and a long sloping basal attachment.

It is four panelled, the back and front panels the wider, and down each side is a row of tiny beads squared at the ends. Three long teardrops fill the space below the beads in the lower attachment.

Decoration in good relief consists of several motifs blended into an attractive whole on long slender vertical columns with bevelled sides—faceted triangles, diamonds, diamond point, four-faceted stars, and sun-rays.

3-part mold, 5½ in. high.

This piece probably dates from the decade after 1900. It is identical in shape and size with "Bull's Eye and Fan" (Kamm, p. 58), the rim, handle, and pattern, however, different. It also resembles "Panelled Agave", sometimes called "The Cactus Pattern", (Kamm, p. 77). The tear drop motif in the handle is unusual, but also used on "Coarse Cut and Block" (Kamm, p. 107). No doubt many pieces exist in this pattern.

WYOMING

One of a small group of parfait-glass-shaped creamers on good standards, this slender little piece is fairly heavy although not weighted with a thickened base. Like others, it had a cover, now missing although pieces no doubt may be found complete.

The rim has broad shallow scallops alternating with inverted V's and

* Through the courtesy of the owner, Mrs. J. J. Whitfield, of Hawkinsville, Georgia.



the lip curves up sharply from near the front. The handle is plain and pressed.

The body tapers gently to the waist and is divided into six columnar panels in rounded relief separated from each other by long slender vertical feathers. Each is arched over the top, with a row of tiny beads over the top with a faintly outlined crescent just below in raised relief. Just below this crescent, near the top of each panel, is a strange motif not used elsewhere to the writer's knowledge, a high dome outlined by a raised line, with open base and two spreading points, with two bull's eyes side by side between the points.

The dome is cross-barred. It resembles the war bonnet of a German Junker or, inverted, an owl's head with staring eyes; it might even be an aviator's head with helmet or a ram's head.

Some distance below this motif in each panel is a slightly depressed ovate thumbprint outlined likewise in tiny beading, and the base of each panel is rounded with beading outline. Below the panels are several swags of "drapery", ending just above the waist.

3-part mold, 5 in. high.

This pattern probably comes in a number of pieces and without doubt in color and slag. There is also a standard creamer besides this slender one.

The above is the original name for the pattern, made in Indiana in 1895. In shape it resembles "Panelled Agave", also called "Cactus", (Kamm, p. 77), which comes in caramel slag as well as several colors, and in many pieces, including pickle dish and covered cracker bowl.

GROUP FIVE

Patterns included here have standards reduced to mere thickened to thin waists placed on sloping bases hollowed beneath to the body. Handles are pressed and of the later applied type, while decorations run the gamut from human head to severely plain. They date from 1880-1900.

CERES, MILK GLASS



This lovely piece seems to be carved out of snow-white marble rather than pressed in prosaic glass, with a pattern appropriate to such a medium. The nicely shaped body has a strangely ugly lip and a handle far too large for the body. Decoration is raised and consists of three oval medallions outlined in beading, each containing an identical classic head with hair arranged in ancient Greek fashion, bound at the back with a fillet, with a corona or halo in front. The medallion under the lip is surrounded with a leafy wreath, and the

side ovals have a similar wreath with the back half omitted.

3-part mold, 4¾ in. high.

This pattern comes in an open spooner or sugar bowl to match, and possibly in other pieces. It comes also in clear and possibly also in turquoise opaque, in slag, and in a fiery opal opaque.

The creamer is very similar to that of "Sunflower" in all respects, with the same ungainly handle and high clumsy lip, but both are quite different from the common run of patterns of the 1875-1885 period.

There is a milk glass creamer similar in size with this one coming in the form of a woman's head, with red eyes, after the order of the "Owl" pitchers.

DIVIDED BLOCK WITH SUNBURST, VARIANT

This is a beautiful creamer, brilliant and glowing, crystal-clear, of good weight and thickness, and with a hollow resonance. It is rectangular in shape on a short stand. The base of the bowl does not taper in the almost universal manner but is squared off sharply, the waist tapering sharply below this base; the body is square in cross-section and waist and base are also square.

The handle and lip are placed in the center of sides rather than on opposite corners and the margins are well rounded off with a deep groove on each side at the corner. The rim has a single large scallop



centered on three sides, flanked by a smaller, while the high lip rises trough-like from the front panel.

The handle is applied and has an unusual curve in the lower half.

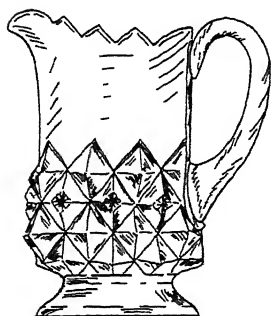
The base is plain on both sides.

On each side is a large, nearly square panel raised slightly from the background and on this panel is a wide band made up of three squares arranged diagonally around the body, each square containing four "waffles" with bevelled sides, the corners filled with faceted triangles. The angles between blocks are filled with deep sun rays.

4-part mold, 5 $\frac{3}{8}$ in. high.

This pattern is very similar to two others shown in this book, (see pp. 71 and 73).

RUBY STAR*



The above name is not apparent from the creamer which comes in a beautifully clear, brilliant ware the upper half in a ruby glaze and the lower in crystal-clear, like its counterpart, "Ruby Thumbprint". The glass is rather heavy and thick with the pattern in exceptionally high relief.

The creamer is practically cylindrical, slightly the wider on the inside just above the waist. It has a broad shallow waist without panelling and a plain circular base hollowed to the waist, with no pattern beneath.

The handle is pressed, in imitation of the later applied type and is placed on a long narrow shield, and the rim is cut in deep V's with a low plain lip.

The upper half of the body is devoid of pattern though possibly in some pieces engraved with a name, place and date, like its better-known counterpart. The lower half has four horizontal rows of interlocked diamonds in very high relief, with sharp margins and apices. The second row down is truncate, with a faceted star impressed into the top.

4-part mold, 5 in. high.

This pattern comes in covered butter dish, covered sugar, spooner and creamer, and possibly in other pieces. The tops of the covered pieces show a large sharp-pointed star in ruby red and in very high relief, and the knobs are rounded with a horizontal row through the middle of little red diamonds. The top of the sugar bowl fits down over the body with sharp-pointed mitred margin.

The pattern comes also in all clear glass, with no red whatever; it appears in the 1898 catalog of the United States Glass Company, although this does not preclude its appearing also in earlier catalogs; it was called their No. 15001, and was made in many pieces, including the usual ones, syrup pitcher, cruet, custard cup and saucer, plate, sugar shaker, a three-inch compote, etc. The long shield at the handle is used on a few patterns, including "Lion", "The Kitchen Stove" (p. 108 this book), etc.

* Drawn by courtesy of Mrs. George Dillenborger, Ypsilanti, Michigan, by whom the name is suggested.

QUESTION MARK



The creamer shown here is a lovely light green color in opaque glass with a fire glow through the edges; it has a high resonance. However, the mediocre pattern rather spoils the effect.

The body is cylindrical, rounded at the base, the waist broad and shallow, with a slight shelf above, and the base is hollowed to the waist beneath. There is a shelf near the rim, carrying a raised scroll pattern.

The rim is uneven to conform to the pattern and the lip low and decorated underneath. The pressed handle is flattened back and front with the side edges rounded off.

Decoration is confined to the rim, with three medallions just below, extending to the center. The rest of the bowl is clear save for a deep groove below each medallion and extending to the waist.

Each medallion is ovoid in general outline with a long drop below and is made up of eight graduated "question marks" radiating from the flat central area with its three large beads. Between these figures are fine scrolling and small beads. Around the rim between the larger figures are small scrolls, some winged, others containing daisies and leafage.

3-part mold, $4\frac{1}{2}$ in. high.

There is probably a covered sugar to match and possibly other pieces, and no doubt it comes also in cream and turquoise opaque, and possibly in the clear.

The writer has derived the name for the pattern from the numerous "question marks" which compose the medallions, one curve of the ogee scrolls much the larger. The winged scrolls at the rim appear on several other patterns, such as "Shell and Scroll" (p. 117), "Winged Scrolls" (p. 119), etc.

The handle is similar to that on the creamer of "Loop with Dewdrop", "Dahlia", etc.

The pattern is late Victorian, around 1885.

ACANTHUS LEAF

There is an old "Acanthus" pattern, dating before 1864 and made at Pittsburgh, the name having been changed more recently to "Ribbed Palm", so the above name should cause no confusion.

This pattern comes in marble glass or slag, and is a thick, heavy piece for one so small, with a bell-toned resonance; it would seem to have been cut from a massive piece of onyx in deep purple with highlights in swirls of many lighter shades, including much creamy white.

The creamer is round in cross-section, widest just below the collar, tapering from



thence to a broad shallow ringed waist; the base is sloping and hollowed and the rim bulges sharply and flares outward from the constriction at the shoulder, with a large and rather clumsy lip. The handle is pressed, round in cross-section, and plain.

The creamer has a cover, which sets deeply into the body, and has a finial in the form of a plain flattened knob; it has the same pattern as the body. The body is divided vertically into six broad flat panels, each with a raised arch across the top just below the shoulder and carrying inside a single row of beads. Down each of the panel margins is the half-section of a long pinnate leaf which matches an adjacent half, all in slight relief; the foliage and the continuous space between shoulder and the deep groove just above are stippled.

2-part mold, $4\frac{3}{4}$ in. high.

This pattern comes in sugar, creamer, spooner, butter dish, and probably more pieces, all in slag devoid of turquoise (which many of the slag patterns have).

FLATTENED DIAMOND AND SUNBURST



This pattern is one more of the numerous variations on the old "Diamond and Sunburst" theme popular even before the Civil War. This pattern, while differing little from others, is in fairly low relief, the pattern merely outlined in fine hair-lines, spaces inside the pattern flush with the background.

This little creamer is light in weight and while clear has a slight dinginess and very little resonance. It is ovoidal in shape, with a wide shallow waist shelved above and below, and a plain hollowed base. The rim is plain and horizontal, the lip rising almost imperceptibly from the trough cut into the front, reaching a third of the way down.

The handle is pressed, panelled, and plain, with a thumbgrasp made up of two reverse scallops and a projecting nub at the free end; there is a slight curve at the base.

The pattern on the body consists of a wide band extending from just below the rim nearly to the waist and composed of large interlocked diamonds in outline only on a plain unraised surface. Each diamond is made up of four equal ones outlined in raised lines of the same height as those on the outside, the vertical diamonds divided further into sixteen small ones, outlined in fine hair lines; the horizontally placed secondary diamonds are each divided into numerous tiny squares by finer outlines.

Sun rays extend upward and down from the depressions in the band. 3-part mold, $3\frac{1}{2}$ in. high.

The pattern comes in many pieces in the clear and possibly also in color; the writer has a cylindrical pickle dish in a silver holder which was a family wedding present in 1885.

The pattern is similar to the old "Sunburst" pattern, antedating 1864 and to "Diamond and Sunburst" and also to several patterns shown by Kamm, pp. 15, 103, 104, and to "Tepee" (this book, p. 78). Comparisons of these patterns show their differences.

GRECIAN



There are many plain patterns which depend on their beauty of line and quality of metal rather than on superficial decoration for their charm, but it is difficult to distinguish between them and to assemble sets in one to the exclusion of the others.

This creamer, which may be part of a large or of a small set, is a lovely piece, of generous size, almost milk pitcher capacity, and comes in a beautiful quality glass, thick, heavy, and crystal-clear, and with a fine polish and resonance. However, there is no denying it is a late piece, dating after 1890.

The body is urn-shaped, with a bulge below the middle and tapering to a neck, above which the rim flares out slightly, with a fine, graceful marginal curve.

There is a deep sloping shelf above the shallow waist and the plain slightly hollowed base is rather narrow for so large a body.

The handle strikes a jarring note for it is unreasonably large for the pitcher and the upper turned-under tab is applied precariously to the narrow raised back of the rim.

2-part mold, 6 in. high.

SHIMMERING STAR

A delightful pattern is represented by the creamer shown here* the finely beaded background covering most of the body affording a cool frosted appearance, from the inside especially, comparable with the finest lacy Sandwich glass. The glass is clear and flawless, with no discoloration and with a good resonance.

The creamer is a neat compact little piece, ovoidal in shape, the waist well defined and the circular base flaring and shallow. It is hollowed to the waist and without decoration beneath.

The rim is horizontal save for the abrupt rise near the front of each side, and the lip broad and rather blunt. The pitcher had a cover, which is missing, as is usual with pieces of this period. There is a row of good sized beads nearly in the round on the edge of the rim.

The handle is pressed, four panelled, oval in outline, with a row of graduated beads down the center of each side. The waist is banded with fine vertical pleating, sharp down the center ridges, extending uninterruptedly from the basal portion of the bowl to the margin of the base, scalloped above but plain below.



* Through the Courtesy of Mr. W. L. Emmons; Jacksonville, Illinois.

The pattern motif consists of three large flat circles well spaced around the middle of the bowl, each with a rather wide slightly raised margin carrying a single row of even-sized beads. Inside is a large octagonal star of beautiful proportions with a large central octagonal flat-surfaced button.

The background of the whole body, extending to the margin of the lip, is composed of fine beading in horizontal lines extending to the scalloping above the pleating below.

3-part mold, 4½ in. high.

This pattern in the clear comes in water pitcher, creamer, tumbler, sauce dish, sugar, and probably many more pieces. It is typical of patterns of the 1875-1885 period. It is a highly desirable pattern. The beautiful star with bevelled edges is not often used in our glass patterns, but appears also on "Bevelled Star" (this book, p. 70), and possibly on a few others.

A beading background is not commonly used, but appears on such patterns as "Arabesque" (Kamm, p. 13), "Dahlia" (p. 73), "Flower Pot" (p. 86), etc.

GRAPE WITH SCROLL MEDALLION



This creamer uses the old Sandwich motif of a short horizontal twig with a broad grape leaf above and a cluster of tiny fruit below, as used on many early patterns, but here it differs from the others and seems to be an imitation rather than a continuance of the motif.

The pitcher is a commodious piece, low and broad, set on a plain hollowed base with a broad shallow waist. It is thicker than usual but not heavy and while only average in clarity has a good resonance when struck.

The rim is saddled and rises in front over the awkward lip which begins half way down the front of the body. The handle is molded and rests on a long slender shield; it is four-panelled, with softened margins, and has a plain, slightly rounded thumb-grasp at the top.

A wide band around the body is outlined above and below by a narrow band composed of two raised lines with a row of beading between. The decoration between these two bands consists of four vertical, scrolled medallions alternating with three grape motifs cleverly connected with the medallions by raised woody vines.

Each medallion, roughly hexagonal in shape, is formed by raised lines with twin scrolls at the corners and is filled with rather coarse diamond point. On each side of the medallion, a long curve nearly touches top and bottom consisting of a woody vine, a cross-vine reaching from the top of one curve to the bottom of the next, thus forming a large sprawly letter "H". Curving upward from the middle of the bar of this letter is a small slightly raised grape leaf filled with depressed bead stippling. Below this cross-bar hangs a cluster of twenty-two little beaded fruits.

2-part mold, 4½ in. high.

This pattern in the clear comes in goblet, water pitcher, creamer, sugar bowl, spooner, butter dish, and no doubt a whole set of pieces. The writer has seen none in color. It would seem to date from the 1875-1885 period.

The long slender shield down the back to which the handle is attached appears on a few patterns, mostly of the 1870's and the little grape motif appears on such patterns as "Magnet and Grape", "Grape and Festoon", "Stippled Grape and Festoon", etc.

LOCKET ON CHAIN*



A creamer similar to "Flower Flange" and "Frosted Fleur de Lis" is shown here, coming in a rather unpleasant shade of yellowish green and probably also in clear, light yellow and amber. The creamer is cylindrical in shape on a short shelved base. The pressed handle is plain, and round in cross-section, imitating the applied type.

The back half of the rim is decorated with a horizontal row of beads nearly in the round, not quite touching each other, placed on the outer corner. The front half of the rim rises to the lip, which is plain.

The body is divided into four sections by upright bands made up of two raised hair lines with a row of egg-and-dart figures in relief between. Around the top of each of these sections is a swag of beading suspended from the rim at the vertical columns and around the base of each section is a corresponding swag of fine beading.

Suspended from each of these upper swags hangs a large oval "locket" which takes up the central portion of each section, a locket outlined in beading and fine scrolling, with a plain center. The background of the sections is fine beading used as stippling.

Above the upper swags fine doubly pointed ribs extend to the rim, and a band of similar bars encircles the top of the base.

4-part mold, 4½ in. high.

This pattern was made by A. H. Heisey and Company and appears in their undated catalog, circa 1897, under the number 160. It was made in tumbler, goblet, wine, water pitcher, butter, spooner, sugar, celery vase, cruet, salt and pepper shakers, toothpick, molasses can, 8-in. plate, several bowls, pickle tray, salver (tall cake plate), compote, and pint-sized pitcher.

SUNK HONEYCOMB

Little individual creamers similar to this one are popular today, and this one is a fine, brilliant piece, the many plane surfaces reflecting the light perfectly. The pitcher is of average weight and has no resonance.

The body is widest below the middle, where there is a horizontal band of rather deeply depressed hexagonal blocks side by side, with deep wedges reaching upward and down from their points of contact.

The rim is plain and so is the small pressed handle. The base is undecorated.

3-part mold, 3 in. high.

This piece comes in all clear, as well as with a ruby top down to the



* The name above was suggested by Mr. W. L. Emmons.

pattern, the handle in the clear. The pattern also comes in a small cylindrical pitcher, with ruby top. No doubt some pieces are inscribed with name, place, and date.

The pattern is very similar to "Portland", and was possibly made at the same place and period, which was from 1890 to 1900.

TEXAS



The above is the original name for this pattern, which was made by the United States Glass Company, of Pittsburgh, and dates from the 1890-1900 period. It comes in many pieces and is often seen in shops. Apparently it was made in the clear only, clear with ruby, and clear with gilded top.

This little individual creamer, on a base higher than usual, comes in good, clear, rather heavy glass with some resonance. The rim has four wavy scallops on each side, with a slight rise at the back and a lip of average proportions.

The pattern begins nearly an inch below the rim, and the plain upper part is gilded and burnished on this piece. Nine long slender loops slightly open at the bottom extend upward vertically from the waist, ending at the half-way mark, with a loop around each in high rounded relief arched over the top. The smaller loops are filled with small diamond point.

The handle is plain, pressed, and small. On the underside of the base, half way out, is a small band of diamond point.

3-part mold, $3\frac{1}{8}$ in. high.

This pattern can be found in many pieces, including sugar, spooner, goblet, water pitcher, standard creamer, etc. It is fairly plentiful.

CHERRY SPRIG

This squat little creamer was a container, probably for mustard, for there is a screw ledge just inside the rim. It is a bright, glowing piece of glass, fairly heavy but greenish in tint, with some waviness, and without resonance.

The body is nearly spherical in shape, with a narrow waist and a broad flat foot which is plain on both sides. The neck is wider than the waist and both are ringed. The rim flares out and curves upward, with a row of even scallops beaded on top. The lip rises from near the front and is plain.



The pressed handle is nearly round in outline and also in cross-section.

The body is divided into eight vertical flat panels separated by raised ridges perceptible on the inside as grooves. Suspended from the neck near the front of each side is a spray of cherry foliage and fruit, the two leaves slightly raised and faintly stippled and the three cherries hung by long stems from a single twig. Each cherry is in high relief with corresponding deep indentation on the inside, indicating that this is a blown piece instead of being pressed.

2-part mold, $3\frac{1}{4}$ in. high.

This piece is very similar to "Quilt and Flute" (Kamm, p. 71) the creamer of which pattern was also a screw-top container. That pattern comes also in an open sugar, and without doubt this one does also, although these two pieces probably complete the set. They date from 1890-1900.

GROUP SIX

The bases of the pitchers in this group are lower than in Group Five, with very little hollowed space beneath, but still not resting flat on the bases of their bowls. Otherwise they differ not at all from the pieces in Group Five.

*PANELLED HOLLY**



Another of the patterns, the like of which delighted the eyes of our mothers and grandmothers is shown here, a pattern overloaded with decorative motifs, to which is added a lovely clear sapphire blue body with an opaque turquoise top portion, including the top of the handle, blending into the body color. As though still lacking in attraction, the foliage and berries, the top of the rim and the depressed oval thumbprints are gilded in a bright yellow, a cornflower and maize combination.

The upper part of the body is cylindrical in shape but the lower half tapers in rather sharply to the narrow waist, which is set on a thick nearly flat circular base. The rim is doubly scalloped, and the lip rises sharply from near the front, being deeply depressed at the tip.

The pressed handle is oval in shape, with simulated tab under the top attachment and a long-drawn out piece below; the handle is panelled and much wider than thick.

The upper half of body is divided into eight broad flat panels arched over the top and tapering to long sharp points below. Long wedges are thus formed, reaching up from below, each with deep bevelled margins, and alternate wedges containing two depressed oval thumbprints and a section of English thumbprint.

The wide flat panels above are decorated with holly leaves and berries, all in good raised relief, no two panels identical. The foliage is stippled in "doughnuts" or depressed beads and both berries and leaves are gilded, as well as the thumbprints in the wedges below.

The margin of the base is evenly scalloped but not gilded, and beneath is a very beautiful complex figure reaching almost to the margin; in the center on a raised bevelled circle of 25c piece size is a sunburst with daisy button center, and outside this, slightly depressed on its inner circumference is a figure made up of concentric faceted diamonds, the inner minute, the outer fairly large.

4-part mold, 4¾ in. high.

The pattern of the sunburst on the base is repeated many times on glass of the 1895-1905 period, such as "Checkerboard" (p. 130, this book), "Panelled Cane" (Kamm, p. 94), "Buttressed Sunburst" (p. 111), "Flambeaux" (p. 112), etc., etc., some of these with the "H" inside a diamond on the inside base, the trademark of the Heisey Glass Company.

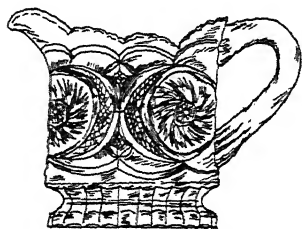
* Name given by Mr. W. L. Emmons, of Jacksonville, Illinois, who kindly lent the pitcher to the writer.

The "English Thumbprint", appearing in the wedges, is a common motif of the period, seen on many patterns, and the high color and gilding also aid in dating the pattern.

There is a sugar bowl to match, and probably a butter dish. There may be a few other pieces, but probably not a general line, and the pattern was undoubtedly made in the clear, yellow, amber, and possibly green.

The gilt on pieces of this type is generally removed today, but I believe it should be left on for its historical significance; we may abhor it from a decorative viewpoint, but future collectors will not thank us for despoiling the pieces.

*TWIN CRESCENTS**



This pattern is one of the numerous pressed motifs imitating cut glass, which had recently come into fashion and supplanted the older ware for all who could afford it. The creamer is a thick, heavy piece, in better-than-average quality glass with some resonance.

The body is cylindrical and low but wide placed on a short shelved base hollowed beneath to the broad shallow waist. There is a large plain twenty-rayed whirled star beneath.

The lower portion of the body, through the waist, is ribbed in an attractive pattern of broad well-rounded vertical bars which raise the pattern above the ordinary. The margin of the base is thick and scalloped.

The handle is pressed but simulates the applied type, the corrugated spread at the base similar to that on many applied handles.

The rim has two broad scallops on each side with a higher one at the handle, all five further finely crenulate. The lip is rather low and broad.

Decoration consists of several well blended motifs on a wide band through the middle of the body between two sets of broad bevelled arches. Four large bevel-edged circles are spaced around the body and separated from each other by twin crescents back to back with bevelled margins and filled with fine diamond point. Between the two adjacent crescents are two large bevelled diamonds filled with diamond point.

4-part mold, 3 $\frac{3}{4}$ in. high.

GRAPE WITH VINE

This pattern is often confused with several other grape designs and is used to fill out missing pieces in these patterns. It is probably the latest of those using the grape motif and was given as a premium with baking powder in the Nineties and possibly the early Nineteen Hundreds. It was widely distributed and is plentiful today.

The pattern is differentiated from many of the others in that there is a continuous heavy vine around the top with occasional



* Drawn through the courtesy of the owner, Mrs. J. G. Garnett, of Monroe, Louisiana.

vertical drops, the whole pattern continuous, with no independent units, as with many of the others.

The creamer shown here is much thicker than the average ($\frac{5}{16}$ in.), but it is not a heavy piece; it has a good resonance but is badly discolored with amethyst. Other pieces, however, are liable to be free from discoloration.

The good-sized ovoidal body rests on a wide shallow waist, the base rather shallow and wide-spreading, vertically ribbed on top with a scalloped margin. There is a row of tiny scallops on the minute ledge just above the waist, the latter terete.

The pressed handle is small, oval in outline, four-square, with a rounded nub at each outer angle, a faint raised outline around the margins scrolled at the nubs and inclosing a single bead at each. There is also a row of beading down the center of each side with a small corrugated spread at the base.

The rim is straight with a slight rise at the handle and a broad low lip; a row of large well rounded and well spaced beads decorates the thick rim, facing upward.

The body is decorated just below the rim with a continuous woody grape vine in relief, with vertical drops dividing the body into three sections, each panel identical and carrying grape foliage suspended from the vine above with a central cluster of large rather flattened grapes, nineteen in number. On many pieces from worn molds the petioles and fruit stems are blurred or missing and even most of the veining and stippling of the foliage obliterated; this stippling is in the form of depressed beads.

3-part mold, $4\frac{1}{4}$ in. high.

While late, this pattern is now in good standing with collectors, fitting in well with missing pieces in earlier patterns. It comes in many pieces, butter dish, water pitcher, several compotes, both low and high, berry dish, sauces, goblets, etc., the last named being fairly common.

The writer has the berry bowl with a large star on the base which is colored red and then gilded over but color has in general been removed from the pieces. The number of berries in the cluster varies in different pieces.

RISING SUN



A low creamer with a pattern appropriate to early morning use is this little piece, light in weight but clear and with a good bell-tone. It is commodious for its height, $3\frac{3}{4}$ in. wide at the rim and hemispherical in shape, with a small waist and base.

The pitcher has a cover, indicated by the ledge inside the rim. The back half of the rim is evenly scalloped, the front half plain with a broad low lip. The pressed handle is small and uncomfortable in the hand, with knife-edges; it is four-square in cross-section, with a deep wide groove down each side and a concavity in the upper corner for thumb-grasp.

A large rising sun appears thrice around the body with a deep-cut horizon line just below the middle of the body; the "sun" is deeply concaved and the complex rays are also depressed, with sawtoothing between. Below the "horizon" are complex geometric figures, with small sunbursts

and diamond point. The three "suns" are separated from each other by erect, vertical, deeply pressed foliage sprays.

3-part mold, $3\frac{5}{8}$ in. high.

The sugar also is covered and there are many pieces in this late pattern, including vinegar cruet. It is not difficult to find in shops, nor is it expensive.

The many decorative motifs are used often during the Nineties, the deeply cut vertical foliage on "Late Thistle", the sun rays on "Panelled Thistle", uneven sawtooth on such patterns as "Frosted Block" (Kamm, p. 96), "Twin Sunbursts" (p. 97), "Buttressed Sunburst" (p. 111), etc.

EAR OF CORN



Patterns with a profusion of gilt do not belong to a high period in our pattern glass, but some are illustrated here because in time they will come into good standing as collectors' items; even now they are fifty years old and more, a respectable age for so perishable a medium as glass.

This little corn creamer appeared on the whatnot of the writer's family somewhere around 1895, too small for anything but a toy or souvenir bit. It is deep clear green in color, the half-revealed grains of corn in burnished gold. The rim is gilt and the handle green. It is a pretty little piece.

2-part mold, $3\frac{3}{4}$ in. high.

The writer does not know the origin of this pattern; however, a very similar ear of corn creamer was made by Challinor, Taylor and Co. of Tarentum, Pa., the body and handle shapes identical, the lip a little higher, and two corn leaves crossing the ear of corn on each side; it was made in "opal" ware. The U. S. Glass Co. put out a similar creamer in 1898, with a bulge in the lower half of the body and with more kernels showing.

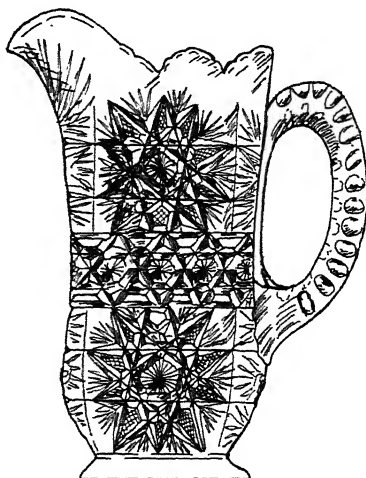
There is a similar but much larger creamer in Majolica ware and salt shakers were sometimes made in the same form in yellow and green.

TEN-POINTED STAR

A pitcher more interesting than beautiful is the one shown here, obviously imitating in cheaper medium the multi-faceted cut glass popular at the turn of the century. This piece is pressed much deeper than many patterns and comes in such brilliant shimmering glass that it would appear at first glance to be cut. It is heavy and thick for pressed glass, is without discoloration and has a good tone when struck.

The body is cylindrical with a perceptible bulge in the lower third and it rests on a plain shelved base slightly hollowed and decorated on the base of the body.

The rim is doubly scalloped over the back half, the lip rising from the



front half, rather long and narrowed at the tip.

The handle is pressed, oval in shape and simulates the applied type with the bulbous base. A shield runs between the upper and lower attachments continuing into the upper part of the handle. A row of deep thumb-prints decorates each side of the handle.

The whole body is covered with pattern, a wide band crossing at about the midpoint made up of many geometric figures, trapezoids, triangles, hexagons with daisy centers, all in exceptionally high relief. Above this band is a large star reaching nearly to the rim and appearing four times around the body. The star is unusual in having ten points, the lower one truncated, centered by a large deeply pressed daisy inside a raised bevelled decagon. The points are filled with diamond point and outside them appear numerous sun rays. A similar row of four stars appears below the central band.

A similar but less deeply imprinted star with eight points appears on the base of the body.

4-part mold, 7½ in. high.

PALM LEAF FAN



Designs similar to this one are legion and characteristic of the era of 1895-1905 after cut-glass had set the style but was still too expensive for most people.

This one comes in a light weight metal of clarity and brilliance typical of its period and it has some resonance. The creamer is of good usable size and stability, slightly bulging near the base, which is set on a collar slightly higher than most, raising the elaborate star beneath from the board beneath.

The rim is doubly and evenly scalloped and the lip high arched and narrow. The handle is pressed and four-panelled, flattened back and front, and each side panel carries a row of raised flat-topped diamonds.

On each side of the pitcher is a large spreading and stemless "palm-leaf fan" emanating from the base and composed of arched rays of two types, a narrower one of flat-topped diamonds like that down the handle and an alternating wider motif concaved in the center and margined on each side with a raised spine of fine sawtoothing.

The front and back of the pitcher bear a similar motif, the upper half a spreading fan the lower of two narrow vertical bars with bevelled margins, each bar filled with fine cross-ribbing.

4-part mold, 5½ in. high.

The daisy-centered star on the base is identical with that of numerous other patterns, and is described under "Checkerboard" (this book). The doubly scalloped rim is like that of "Panelled Thistle" (Kamm, p. 82) and the row of diamonds down the sides of the handle are also like those of this pattern. The sawtoothing down a raised spine is often used on late patterns.

PLUME



"Plume" is the original name for this lovely pattern, which was made by the Adams Glass Company, of Pittsburgh, and found in an old catalog of theirs without date.

The pattern comes engraved and plain, in many pieces, including water set with tray and waste bowl, butter, sugar, spooner, creamer, berry bowl with sauces, many compotes, some with crimped edges, others with plain, some covered, others open, some high and others low. There are tumblers and goblets and many nappies.

The creamer is a beautifully shaped piece, jug-shaped, with a curved rim and low lip.

The handle is applied but much more slender than is usual, especially through the middle.

Decoration is confined to the lower part of the body and consists of a continuous horizontal plume, the individual sections in fairly high rounded relief.

4-part mold, 5 in. high.

WILD ROSE WITH BOW-KNOT

It would be an interesting hobby to collect pieces in all the grotesque patterns of our American glass—patterns which raise a smile or a laugh when shown; this pattern would find a high place in such a collection.

A more absurd piece could scarcely be found save those with stubby scrolled feet—but still it is more interesting than many a pattern built on beautiful lines.

The body is cylindrical with a barely perceptible bulge through the middle and it rests on a shelved base hollowed and plain beneath. The rim is unevenly scalloped, following the scrolling just beneath and the lip is high and awkward in shape.

The little handle is difficult to grasp with more than two fingers, and even then uncomfortable because of the sharp spine below. It is pressed, flat on both sides, with a curved thumbgrasp above and a corresponding bracket below.

Raised scrolling is scattered over the body, the scrolls generally in reverse pairs and three spaces between the scroll framework in close identical sprays composed of a five-petalled wild rose with surrounding foliage. Down the mold lines and flanking each sides of the front rose spray is a beribboned staff with forked lower end and a large ribbon bow at the top.

The outside base is decorated with a zigzag line below which fine vertical fluting extends nearly to the rim.

The pitcher had a cover, missing as usual. It may have been a condiment container with a thin metal cover meant to be promptly thrown away, but I doubt it.

3-part mold, 4¾ in. high.



This particular pitcher comes in camphor glass, every part in the soft satin finish; the foliage is colored green and the rose in rose color, the whole then thinly bronzed over. The ribbon staves are gilded and the thick edge of the rim is also gilded. In some pieces seen in shops the color has been removed.

The pitcher also comes in clear, and probably in light yellow and blue as well. There is undoubtedly an open sugar to match, but other pieces are doubtful. The pattern probably dates from 1890-1900.

WHITE OAK



A small individual creamer* with a pretty over-all oak pattern, this little piece comes in a good quality light weight glass with no discoloration and with considerable frosty shimmer, and it has some resonance.

It is a straight-sided piece, narrowest at the waist, widest at the top, where the rim is evenly scalloped save over the plain wide low lip. The base flares from the waist and is hollowed and plain beneath. The pitcher had a cover, which unfortunately is missing; one wonders if the finial is not an acorn.

The pressed handle simulates a tree twig, with a little knob below.

The decoration is very effective, the background simulating a section of a tree trunk with three panels containing identical motifs so nicely placed as to appear one continuous motif. Each section has one long oak leaf with short stem at the top and bent tip at the base, the lobes rounded and sinuate; from the side a smaller leaf springs out, and two clusters of twin acorns complete the picture.

3-part mold, $3\frac{1}{4}$ in. high.

This pattern appears among the shards from the site of the Sandwich factory and preserved at the Massachusetts Institute of Technology, the name above that used by the Ceramics Department of that institution.

The pattern must have been made in many pieces, but the writer has seen none but this single little piece.

Other "Oak" patterns include "Acorn", which antedates 1864, and the many acorn variants, some with cable rims. "Ribbed Acorn" is of the "Bellflower" type, with ribbed body and meandering vine running cross-wise, with occasional leaves and acorns; it is to be found among the M.I.T. Sandwich shards.

"Ribbed Palm", also called "Oak Leaf", is another old-time Sandwich pattern dating from 1830-1840†. "Oak Leaf and Acorn" is another early Sandwich pattern (See Chipman), having a narrow acid-finish band around the body and a pair of doves on covers as finials, while "Pressed Leaf" is really a red oak leaf.

"Beaded Acorn" has a stippled surface with panels containing a small beaded medallion with a small oak leaf and nut inside.

Simulated bark is seldom used on glass patterns, but appears on "Tree Bark" which pattern is also called "Fish Eye", on the handles of "Westward Ho!", etc., while a similar background is used on "Wooden Pail".

* Owned by Mrs. Jack Bagwell, of West Monroe, Louisiana.

† Frank Chipman, *The Romance of Old Sandwich Glass*, Sandwich, Mass., 1932. Rhea Mansfield Knittle, *Early American Glass*, New York, 1927.

PANELLED THOUSAND EYE



The creamer shown here is a lovely amethystine piece, tinted from long exposure to strong light; some glass changes to a light tan, some becomes dingy-blackish, some greenish, depending on the content and impurities in the mix. One authority says glass becomes slightly discolored after a year's exposure, the tint deepening for ten years or more. However the deep amethyst color was regarded as highly desirable to early collectors who exposed their glass on the lawn during the summer.

This creamer is a clear brilliant piece of average weight and with a hollow resonance.

The body is long-rectangular in shape, handle and lip on opposite corners; it is square in cross-section with the corners well rounded off. The base of the body bends in slightly to the waist and the base is square and sloping, with straight sides, and the corners sliced off angularly.

The rim is saddled through the middle, rising gently to the lip. The generous pressed handle is very slender and terete; there is a raised ring an inch or so out from each horizontal, simulating the ivory or ebony insulating ring on silver teapots; the space between is plain but the attachments are decorated on their under-halves with three long slender adjacent stippled leaves spread upon the body with long points, the upper half of each arm left plain and terete. This is a very unusual character.

Each flattened side of the body forms a panel which is decorated from rim to waist with uniform "eyes" arranged in three vertical rows and ten horizontal, each eye a large flattened one with a sharp high faceted diamond between each group of four, as with the true "Thousand Eye" pattern.

Each rounded corner carries two wide vertical flutes, grooved and shallow; the square base is decorated beneath with a plain ray pattern.

2-part mold, 5 in. high.

This pattern was made by Richards and Hartley, of Tarentum, Pa. in 1888, in sugar bowl, creamer, butter dish, spooner, etc. The sugar bowl is square also in cross-section, having the face of a woman in good relief placed prostrate on the broad nearly flat cover, a pretty conceit but a poor finial with which to lift the heavy lid.

The original name was "Daisy Square", but, since the word "Daisy-in-the-Square" is used in connection with many patterns today, the writer believes it too confusing to be used here, hence the name above.

Rectangular pitchers, square in cross-section, are not common, some having handle and lip at opposite corners, others with these in the middle of opposite sides. "Picket", "Marsh Pink" (this book, p. 30), and "Heavy Panelled Fine Cut" (p. 24) belong to the former category.

Ringed handles appear on a few patterns, such as "Grasshopper" (Kamm, p. 88), "Ribbon Candy" (p. 33), "Fish Scale", "Fine Cut and Block", "Sunflower", etc., the ring with stippled petals spreading down into the body of the pitcher appearing on such patterns as "Loganberry and Grape", "Cherry and Fig", "Cornucopia" (this book, p. 124), etc.

SINGING BIRDS



This creamer is unusual in depicting a charming genre picture in good relief, each side a different scene but so closely connected as to seem continuous. On the side shown here are two singing birds, one starting to fly, the other in repose, both standing on a thorny meandering limb. Although the branch is defoliated, it is set with many flowers (possibly Dogwood, some with five and others with six petals) striped and stippled in depressed beads, and also with

short sharp spikes set with berries, possibly meant for the Northern Holly.

The birds are beautifully executed, the fine feathers and quills carefully drawn, but are ornithologically inaccurate; one with crow-like beak, the other with beak like that of a sparrow, one with a very long scissors tail, the tail of the other much shorter.

On the obverse side are two more similar birds, both with long tails and open bills, one erect and the other bending low on the bough. The flowers and berries are similarly distributed.

The body of the creamer is low and melon-shaped ($3\frac{3}{4}$ in. in diam.) and rests on a thick rather deep shelf slightly hollowed beneath and impressed with a large uneven 42-rayed star.

The back half of the rim is coarsely scalloped and the lip is rather high and narrow at the tip. The handle is pressed, with tabs above and below, and is much wider than deep. The flat side panels are decorated on the margins with tiny square beads.

The glass is of fine clear quality, fairly thick and heavy, and there is some resonance.

$\frac{1}{4}$ -part mold, 4 in. high.

This pattern comes in the clear with a burnished gold top to the arches and possibly also with a ruby top. There is an open sugar to match but the writer has seen no other pieces.

The pattern obviously is late, of the 1895-1905 period and was probably a product of the same factory which turned out the bird salts in quantity, some with closed bills, others with a cherry in the beak, occurring in colors as well as in the clear.

There is an "N" with a line under it on the inside of the base.

SLABSIDES

This unusual creamer, more of a novelty than a utility, comes in a reddish brown, turquoise, and cream slag or marble glass, the colors swirled over the flat body, twisted and feathered, forming an artificial agate closely paralleling the natural stone. The body is opaque, the glass thick, and the resonance high and sharp.

The body is very thin, not over two inches wide, but the two flat sides are nearly circular, flattened somewhat along the rim. The sides project beyond the



ends, giving to the creamer the appearance of holding considerably more liquid than it really does.

The base is rectangular and plain and the body is very unstable, overturned very easily. The lip is small and projects from the center-front. The pressed handle is long-oval in shape and terete in cross-section.

There is no pattern in the molding, the large flat smooth surface with its beautifully mottled pattern being sufficient unto itself.

3-part mold, 4¾ in. high.

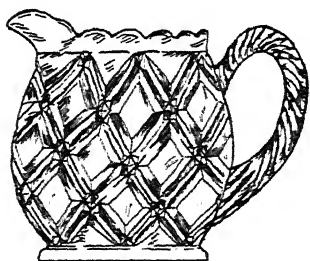
This pattern comes in open sugar bowl and creamer and probably in only these two pieces; the writer has seen several of these sets, all of the same clouded slag but they may come also in slag having a different color combination.

Slag patterns are said to have been made by a single factory, Challinor, Taylor and Company, of Tarentum, Pa. during the Seventies and include "Oval Panel" (this book, p. 120) and "Flying Swan" (p. 81), both shown in their old undated catalog now owned by the U. S. Glass Company.

"Slabsides", and "Acanthus Leaf" (p. 53) identical in coloring, were no doubt also made there, and two patterns familiar to collectors in clear and transparent colored glass were also made in identically colored opaque slag, "Sunflower" (see Kamm, p. 55), and "Primrose". There are still several slag patterns undescribed in modern glass literature.

Slag patterns were never a practical product, being fragile and difficult to execute. They are relatively very scarce today, bringing astonishingly high prices.

DIAMOND BAR AND BLOCK



An exceptionally pleasing pitcher is the large melon-shaped one shown here—a fine glowing piece in clear transparent glass which scintillates with the play of light on its many facets.

The body is larger than usual for squat creamers, and rests on a shelf which is indented to the base of the body and impressed with a large plain eighteen-rayed star.

The rim is a straight collar with large even scallops and a smaller one on the slope to the low lip. The handle stands out from the body and is oval in outline; while pressed it closely imitates the fine twisted rope-like handles of the applied type, such as used on "Moon and Star", "Centennial", etc. The handle is placed on a long uneven-sided shield with high bevelled sides.

The whole body surface is covered with a simple pattern on diagonal lines curving slightly from top to bottom and consisting of square blocks in high relief with large flat surfaces, each block separated from its neighbor by a long narrow rectangular bar with a sharp central spine. At the crossing of these bars is a square with pyramidal top.

4-part mold, 4 in. high.

This piece dates from the 1900 period or even later but is a highly desirable pattern. The writer knows no other piece in the pattern.

The bevelled block pattern is similar to many others, such as "Waffle and Bar" (Kamm, p. 115), "Late Block" (p. 115), "Reeded Waffle" (p. 96), "Diamond Block" (p. 107), etc.

SNAIL



A set of four pieces of this charming pattern was given as a wedding present at an Amish wedding in Pennsylvania in 1888. The name is most appropriate and unusual. The pitcher is a lovely crystal-clear piece of good weight and it also has a good resonance.

The cylindrical body is rather tall and bulges on the outside on the lower third to conform to the deeply pressed pattern. The upper portion is devoid of pattern save for an engraved spray running crosswise and nearly meeting at the back.

The highly embossed pattern on the lower part of the body consists of a continuous band made up of uniform tight spirals running counterclockwise. On the base is a large plain 20-rayed star.

The handle is of the later applied type, bulbous at the base and slightly thicker than average above. The rim is slightly saddled on each side and the lip low and short.

4-part mold, $5\frac{1}{8}$ in. high.

The covered sugar is most attractive, larger than the creamer, with high, domed cover.

DIAMOND LACE

A little creamer which seems to bridge the gap between "Lacy Daisy" and "Blue-bird" is this charming one, of clear, sparkling glass, with design as fine and intricate as a piece of rose-point lace.* In shape it lies between these two, not as straight-sided as the latter nor as bulbous as the former.

The pattern covers the body, with a half-inch band around the top just below the doubly scalloped rim, and none at the base. This band is made up of large hexagonal buttons in higher relief than the similar blocks in the band of "Blue-bird". Each block is impressed with a stylized star almost identical with that on the blocks of "Lacy Daisy", although there the blocks are octagonal in high relief rather than hexagonal.

Through the middle of the body is a horizontal row of eight large diamonds touching at their sides, with bevelled margins, the lower sides of the figure shorter than the upper, and the apex truncate, as though the tip were turned down and stamped with fine diamond point.

Each diamond is impressed with a large daisy or sunburst, similar to that which fills the blocks on the upper band. Filling the interstices between the diamonds are several geometrical figures, fans, triangles, etc., each containing fine diamond point, English thumbprint, etc.



* Drawn through the courtesy of the owner, Mrs. Duane Sugden, Mayville, Michigan.

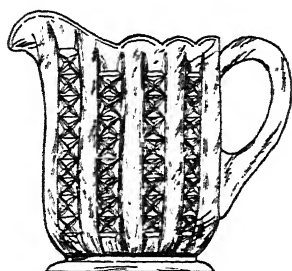
On the nearly flat base is a large sunburst with raised central button. The oval, pressed handle is decorated down each side with diamond thumbprints with softened margins.

4-part mold, 4 in. high.

The sunbursts used on the hexagonal blocks and inside the large diamonds are repeated many times on contemporary patterns, such as "Mary Jane", "Checkerboard", "Palm Leaf Fan" (this book, p. 63), and in "Twin Sunbursts", "Buttressed Sunburst", "Flambeaux", etc. (Kamm, pp. 97, 111, 112). The pattern on the handle is similar to that used on several of the above named patterns.

This pattern was made by the Heisey Glass Company, around 1905.

STARS AND STRIPES



The present creamer* is thicker and heavier than the average and has a dark amethystine tint; the glass is clear and brilliant and scintillates in the light; it also has some resonance.

It is a short broad cylinder on a broadly shelved base slightly hollowed beneath and plain on the base of the bowl. The pressed handle is a plain terete oval bulbous at the base.

The rim has six coarse wavy scallops over the back half and the lip is plain and low, the tip lower than the rim. The body is divided vertically into twenty-four long slender bars extending all around the body, alternate bars plain and decorated and blending into the rim at the top. The plain bars are rounded on the edges in good relief but the decorated are flat with flat bevelled rectangles top and bottom.

3-part mold, 4 in. high.

This pattern comes in covered sugar, goblet, tall slender vase, etc., some pieces with gold tops; it also comes in milk glass.

Several very similar patterns utilizing narrow faceted vertical bars alternating with plain ones are to be found, all dating from the 1890-1905 period.

BEVELLED STAR

Not many patterns come in as brilliant a glass as this, a deep, clear emerald green, glowing with light, similar in tone to "Emerald Green Herringbone". The pattern also comes in a brilliant clear glass and without doubt in amber and possibly a light yellow as well.

The creamer is a large globular piece on an abbreviated base and with a high collar vertically ribbed in good relief, with a scalloped rim and a wide ring around the base where it joins the body. The rim is slightly



* Drawn through the courtesy of Mrs. J. J. Whitfield, Hawkinsville, Georgia.

saddled and the lip rather low, scalloped over the edge.

The handle is small, green in color, and applied, with a turned-under tab at the top and a bulbous base.

The body is covered with decoration in a continuous pattern, made up of three motifs, six large well-spaced circles through the middle, each with bevelled outline and containing a large star in good relief. Each alternate star has a large flat octagonal central button surrounded by faceted figures, the adjacent star being radically different, a plain one with raised rays, eight long alternating with eight shorter.

Between the large stars is a long vertical geometric figure with pointed ends and deeply incurved sides, bevel-edged and filled with high sharp diamond-point. Between the depressions outside this figure and the ring at the base of the collar are inverted V-shaped spaces filled with deep vertical ribbing. Similar ribbing fills the interstices at the base of the diamond-point figures.

The small base is plain on both sides.

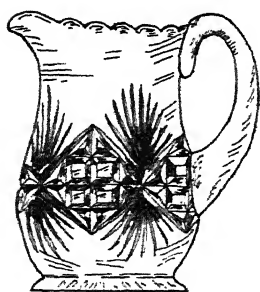
3-part mold, $4\frac{3}{4}$ in. high.

This pattern comes in creamer, sugar bowl, sauce dishes, berry bowl, spooner, and no doubt many other pieces, and is often seen in shops in the clear, colors being rarer.

It is a late pattern, dating after 1890. The large bevelled star appears also on "Shimmering Star" (this book, p. 55), although without the beading edge.

Several very similar patterns showing the identical large star-in-circle are illustrated in an undated catalog of Duncan, Miller and Company, of Washington, Pa. and this is with little doubt also one of their patterns, other old catalogs being lost.

DIVIDED BLOCK WITH SUNBURST



A creamer similar to several others in shape, quality and pattern, this one comes in better than average glass, rather thick, clear, brilliant, and with a little resonance.

The body is urn-shaped, narrowest at a "neck" just below the slightly flaring scalloped rim, and bulging below the middle; it rests on a narrow shelved base which is flat beneath and imprinted with a plain large 18-rayed star, the points almost touching the margin.

The rim has six good sized scallops on each side and a large one at the back, of the same height; the lip is low and plain; the handle applied.

A band of large square blocks set diamond-wise with side points touching surrounds the body just below the middle and slightly above the widest point; each diamond is made up of four square blocks set cross-wise to the large blocks, each small block with deeply bevelled sides and large flat top; the interstices between the larger and smaller blocks is filled with faceted triangles, the upper and lower pair each with tiny flat tip, the side pairs sharp pointed.

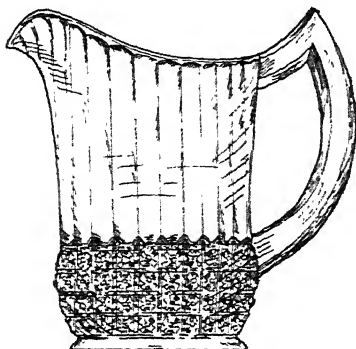
Above and below, between the large diamond blocks are sun-rays which extend upward nearly to the neck and down nearly to the base.

3-part mold, $4\frac{1}{2}$ in. high.

This pattern comes in several pieces in the clear and also in clear with the flat tops of the little blocks and the upper part of the body in ruby red. The red color dates it as of the 1890-1900 period.

It is similar to two other patterns in this book, on pp. 51 and 73, and is similar in quality, shape, and decoration to "Diamond and Sunburst, Variant" (Kamm, p. 104), "Tepee" (this book, p. 78).

FLUTE AND CANE



Two pitchers in this design are shown, the milk size and the small tankard-shaped water pitcher to indicate that pieces may differ considerably in shape, quality, and details, due probably to the fact that very many patterns were copied by several other plants.

One often discovers a creamer very similar to a known piece but slightly different in proportions, in thickness, in tint, and in design.

The milk pitcher shown here is a stout rather awkward piece, a large cylindrical body on a small base, the handle far too large and clumsy for beauty, albeit practical for use. The body bulges slightly in its lower third, and is decorated with four horizontal rows of cane pattern, tiny octagonal buttons in good relief on a fine cut background, with very narrow bars between filled with minute faceted bits.

The upper two-thirds of the body is decorated with narrow vertical flutes barely indented, widely arched over the top just below the rim and V-shaped at the base where they join the cane bands.

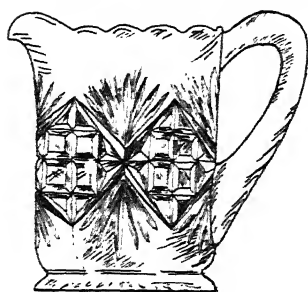
The glass is fairly thick and heavy and has a good, deep-toned resonance. 4-part mold, $5\frac{3}{4}$ in. high.

The slender pitcher in what is known as "tankard" shape, is a much more graceful piece, coming in fairly thick heavy glass, glowing with light, tinged

decidedly yellowish, and with a good resonance. The body tapers from rim to waist, the latter only half the diameter of the rim, and rests on a deep flaring base plain on the outside but covered with decoration beneath. The handle is similar to that of the milk pitcher above, and the four horizontal rows of cane forming the band just above the waist are identical.

The large complex sunburst on the base is identical in both, appearing on many patterns of the 1890-1900 period, such as "Buttressed Sunburst" (Kamm, p. 111), "Flambeaux" (p. 112), "Checkerboard" (this book, p. 130), etc., "Flambeaux" alone being stamped on the inner base with the "H" in diamond, the trade-mark of the Heisey Glass Company.

DIVIDED BLOCK WITH SUNBURST, VARIANT



The present pattern is very similar to the previous one, and is probably an approximation of that pattern made in a different factory. As a whole it is less refined than that pattern, with grosser details. The quality of the glass is inferior, the creamer is thicker and heavier and it has a different sound when struck. While the former creamer is beautifully clear and scintillating, the present one is less high in quality although brilliant, and has a slight greenish tinge, which, however,

may be absent from other pieces from a different mix.

The present creamer is much larger than the one described just before, with a larger base which is slightly indented and impressed with a large 20-rayed star reaching the shelf, whereas in the smaller piece the base is flat underneath, slightly indented only in the center, and is impressed with a similar 18-rayed star which reaches the margin.

The rim of the present piece is little more than waved, in broad shallow scallops, whereas in the former piece the scallops are deep with deep indentations between, six to a side in each piece.

The handle of this piece is pressed, round in cross-section, with an upward slant, whereas in the former piece it is dainty in shape and applied.

The pattern of the present creamer consists of a wide band around the body save at the handle, where a long vertical area on each side of the handle is left bare. The band extends nearly from rim to base and consists as in the former pattern, of squares set diamond-fashion, side by side through the middle, with rays extending upward and down from their points of contact. Each of these large diamond-set squares contains a smaller square, set at right angles to it, the interstices between filled at the top and bottom with flat-topped bevelled triangles and at the sides with three-faced triangles coming to sharp central points.

This square, in turn, is broken up into four smaller ones, each with bevelled sides and flat tops.

3-part mold, $4\frac{1}{2}$ in. high.

The present pattern comes in all clear and in clear with the four small squares colored ruby on their flat-tops; the upper part of the body from rim to blocks, between the rays, is also ruby-colored, the base left clear.

It can be found in sugar, spooner, creamer, tumbler, butter dish, etc.

LACY DAISY

This pattern, also known as simply "Daisy", is generally called among dealers by the double name in order to avoid confusion with the many other patterns bearing the "Daisy" name alone or in combination.

It is a very lovely pattern, scintillating, lacy, and the pieces graceful in shape. The plate looks like a beautifully crocheted doily. The creamer is a good sized piece of the same diameter as height, globular in shape on a shelved base hollowed enough to protect the pattern beneath.



The upper part has a collar which curves outward slightly at the rim with coarse even scalloping to correspond with the collar panels. The lip is very low and dips downward sharply.

The simple little pressed handle is oval in shape, nearly round in cross-section, and is decorated down the sides with a row of daisies in relief, each with a sharp raised center which makes the piece uncomfortable to hold. The pattern does not reach the two extremities.

The whole body is uniformly covered with the pattern, which consists of four horizontal rows of "daisies" in high relief smaller toward the base, the rows separated from each other by three lines, the spaces filled with tiny faceted triangles, etc. Similar vertical lines separate the pattern into squares. The "daisies" are conventional figures octagonal in shape, with steep bevelled margins and large flat tops, in the center of each a still smaller, further raised daisy, also bevelled and flat on top. The inner surface of the latter is plain but of the larger is filled with minute triangles, etc. in high relief. On the base is a section of the main pattern, with nine of the formalized daisies in squares.

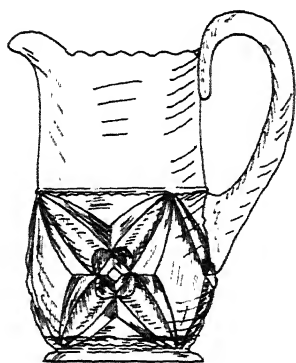
4-part mold, 3 $\frac{5}{8}$ in. high.

This pattern comes in the clear in many pieces, several sizes of plates, a large cake plate, berry bowl, sauce, sugar, spooner, and in a child's doll-house set. There are undoubtedly many other pieces.

The formalized daisies are similar to those used on such patterns as "Checkerboard" (this book, p. 130), on the base of "Flambeaux" (Kamm, p. 113), "Buttressed Sunburst" (p. 111), etc.

The collared panelled rim is used on such patterns as "Swirled Block" (Kamm, p. 115), "Waffle and Bar", (p. 115), etc. The very narrow bars between the squares is used on many late patterns, such as "Heavy Diamond" (Kamm, p. 97), "Frosted Block", p. 96), "Diamond Bar and Block" (this book, p. 68), etc.

BEVELLED DIAMOND AND STAR



Pieces in this thick heavy glowing ware of exceptional clarity seem to be practically unknown in spite of its beauty and charm. The creamer is much heavier than the average piece and while the shape is good and practical, it is not as graceful as "Plume" (p. 64) for instance, which otherwise resembles it.

It is practically cylindrical in shape, the lower half slightly larger on the outside because of the great thickness of the glass here. The base is flat in spite of the shelf on the outside and there is a large four-pointed star sunk deeply into the bottom of the bowl.

The handle is applied, with a large bulbous base, pointed at the bottom, to fit over the high relief diamond there.

The upper part of the body (a little less than half) is plain, with an evenly scalloped rim save over the plain low lip. The pattern, on the lower part of the bowl, is in very high relief and consists of four large plain surfaced diamonds with slightly curved sweeping sides and deep bevelled margins, and between them large four-pointed stars with diamond centers and tapering logs sliced off diagonally at this diamond.

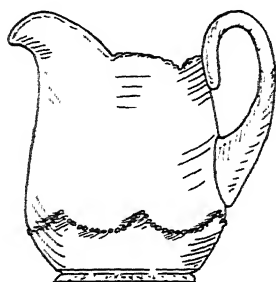
Around the top and bottom of the pattern is a row of low-relief scalloping to match that on the rim.

4-part mold, $5\frac{1}{2}$ in. high.

The writer knows no other pieces in this pattern, although they must exist in considerable variety, without doubt in the clear and in clear with ruby top, some pieces no doubt inscribed.

The evenly scalloped rim is typical of wares of the "Ruby Thumbprint" period and the deep plain collar with nearly straight vertical sides and the dainty applied handle, too, are typical of this pattern and its period. The large-blocked pattern in very high relief is used also in such patterns as "Hexagonal Bull's Eye" (Kamm, p. 111), "Pointed Jewel" and "Double Prism" (Kamm, p. 95), etc.

BEAD SWAG



A little pitcher of late vintage, this attractive and sensible piece comes in good clear quality glass without resonance but fairly heavy and thick. It is a gracefully urn-shaped piece, widest near the base and gradually narrower to the top, the doubly scalloped rim extending only over the back half only the high arched lip rising from the middle of the sides. The little handle is applied.

Decoration consists of a single swag of little beads through the widest part of the body. On the upper part was gold lettering, now obliterated, and the top of the rim was also gilded.

The small shelved base is nearly flat, with a large plain 20-rayed star beneath.

4-part mold, $4\frac{1}{4}$ in. high.

This pattern was made by A. H. Heisey and Company, appearing in their catalog of around 1897, under the trade number 1295. It came in many pieces, including custard cup, spoon tray, salt and pepper shakers, tall cake plate, molasses can, pickle dish, etc., to the number of thirty-two pieces.

This type of pattern often comes with ruby top (above the swag) as well as in all clear. A beaded swag similar to the one used here appears on "Jewel and Festoon" (Kamm, p. 66) and lines of beads form the pattern also on "Cord Drapery".

BUCKLE WITH ENGLISH HOBNAIL

This pattern is a variant of the well-known "English Hobnail", the creamer a small nearly spherical piece on a low base not hollowed beneath and on which there appears a large indented twenty-two rayed star, protected by a shallow ring around the edge.

The glass is clear, with no discoloration and with a cool, frosty sheen from the many fine facets. The creamer has a good tone when struck.



The handle is pressed, four-panelled, and arched sharply at the top outer corner, otherwise plain. The rim is cut into many sharp little in-

verted V's, to correspond with the many diamonds just beneath.

Around the middle of the body is a wide band of eight vertically arranged long, sharp ellipses, with sides touching and with deep, bevelled margins. In the center of each is a long rounded elliptical thumbprint surrounded by fine diamond point. The spaces above and below the large ellipses reaching to rim and base are filled with small diamonds, each with four high bevelled sides and a small flat top, the top stamped with four tiny diamonds, thus forming the so-called "English" type of hobnail.

3-part mold, $3\frac{1}{2}$ in. high.

This dainty little piece is part of a pattern which is not difficult to find; for it is late, dating from the 1890-1900 period. It comes in sugar, creamer, spooner, butter dish, pickle dish, and no doubt many more pieces.

SQUAT PINEAPPLE



This "fancy" is similar to the many others of its late period but it introduces many details not found in others. It is a generous-sized creamer, coming in crystal-clear glass, of good weight, and thickness, and with a good resonance.

The short cylindrical body rests on a small base barely protecting the pattern on the base of the bowl, and it bulges slightly just above the base. The rim is doubly scalloped, the two on the middle sides and at the back the lower.

The pressed handle is oval in outline, square in cross-section, and is decorated down each side with a series of indentations giving it a washboard effect; the broad, flattened top carries three long rows of raised buttons softened on the margins, which forms a good thumbgrasp.

Decoration covers the body and consists of four large "pineapples", with broad flat base at the waist, tapering to a point just below the rim, all interlocked with the adjacent figure at the middle of each side. Each is outlined in a band with deeply bevelled margins and containing two long rows of tiny raised squares, the tops well rounded off.

The upper half of the "pineapple" figure contains a diamond with bevelled sides, filled with coarse vertical ribbing. Below this figure is a deep "V", with similar ribbing and stars, and flanked on each side, inside the pineapple, with a diaper pattern of small raised squares separated from each other by a double line.

The spaces between the arches and just below the rim are filled with rosettes, the lower third of each modified to form a diamond stamped with a sunburst.

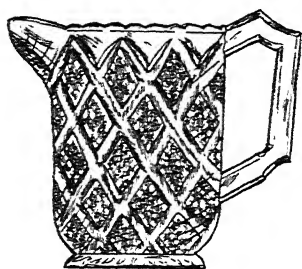
On the base of the body is a square similar to the diamond last mentioned, at each corner of which is a half sunburst of plain rays.

4-part mold, $4\frac{1}{4}$ in. high.

While this pattern resembles many others, neither the vertical ribbing nor the diaper pattern of squares stamped with a cross appear elsewhere in this book.

There are other pieces to match this creamer, including a sugar bowl, spooner, and butter dish, and no doubt berry bowl, sauces, etc. besides, all in the clear only. Patterns imitating cut glass did not generally come in color.

DIAMOND LATTICE



This little creamer comes in glass of average quality and weight, rather thicker than the average, with a better resonance than one would expect. The body is cylindrical, tapering in to the narrow waist, with a small nearly flat base with a large plain 24-rayed star beneath.

The handle is rectangular in outline, with the outer corners sliced off on curves; it is four-square in cross-section, with plain flat sides. The rim is horizontal, but curves in slightly above the straight line, the margin evenly scalloped in shallow little curves. The lip extends trough-like from the front of the rim, and rises but little over the horizontal; scallops are omitted here.

A uniform pattern covers the body from rim to waist, consisting of even lattice work of rather wide rounded bars arranged diagonally from top to bottom; each inside space is filled with uniform, rather coarse diamond point.

4-part mold, 4 in. high.

This pattern is known among dealers by the above name. It comes in many pieces, plates, sugar bowl, butter dish, spooner, sauce dishes, berry bowl, etc. in the clear. The writer knows of none in color. It is still inexpensive, being rather inactive.

The pattern is similar to "Star in Diamond" (Kamm, p. 62), handle, lip and pattern being much alike; it also resembles "Beaded Fan" (Kamm, p. 65), and "Diamond Point with Fan" (p. 99), and dates no doubt from the 1875-1885 period.

The pattern is similar to one of the very old heavy Sandwich patterns.

PILLOW BANDS

The decoration on this pattern* resembles that on the red satin puckered window shades held up by vertical bands of tape, popular in the mid-Eighties and duplicated in the satin glass lamp shades and table pieces set in silver containers.

The creamer shown here comes in clear glass, although it may possibly occur in color as well, and is a rather heavy piece but not especially thick, and glows in the light from the numerous puckers. It has taken on an amethystine tint from exposure to light and has some resonance.

The body is cylindrical with a slight bulge below the middle. and rests on a shelved base slightly wider than usual; the base is somewhat hollowed beneath but there is no decoration.

The handle is pressed, oval in shape, and while plain on the sides is decorated down the back with a row of little puckers and brackets, without the beading.



* Drawn through the courtesy of Mrs. J. J. Whitfield, of Hawkinsville, Georgia.

The rim of the pitcher is not arched save over the lip which is short and stubby, and rises abruptly from near the front on each side. The body is divided vertically into nine wide panels separated from each other by a row of beads progressively larger toward the bottom.

Each panel has several horizontally placed brackets pointed upward in the middle, the upper row forming the rim. Between these crown-shaped raised lines the glass bulges realistically on the outside but is smooth within.

3-part mold, $4\frac{3}{8}$ in. high.

The pattern probably occurs in many pieces typical of the late Eighties and early Nineties.

TEPEE



This pattern is very similar to the two shown in Kamm*, pp. 103, 104, but sufficiently different to command attention. The creamer comes in a fine clear thick metal without resonance; it is most gracefully shaped, practically an ideal piece from both utility and beauty. Urn-shaped, it is widest an inch above the base and tapers gently to the rim, which is slightly flared. The bowl rests flat on its base, with only a ledge below.

The rim is curved, lowest on the side, and the curves are evenly and finely scalloped. The whole body is patterned, with long swags suspended

from just below the rim and reaching to the base, crossing below the middle. The upper part of the pattern is in rather shallow relief, which deepens toward the middle, becoming lessened again toward the base in a long diamond made up of four in good relief, each of these in turn composed of four little nearly flat bits. Below the diamond are long bars filled with diamond point and at the crossings of the swags below are three rows of three diamonds each, in high relief.

The lower arch of the swags is composed of three curved bars, the two outer cross-ribbed, the central with a row of tiny diamonds. Interstices between the pattern contain spreading rays at the rim and base and a fan in the middle.

The base carries a large plain 24-rayed star. The handle is applied. There was no cover.

4-part mold, $4\frac{1}{4}$ in. high.

This pattern comes in the clear only, in goblet, sugar bowl, spooner, and probably many more pieces, and is not difficult to find, being late. Patterns almost identical with this one are shown in the 1897 catalog of the United States Glass Company.

Pieces of this vintage with a multiplicity of motifs repeated over and over again are difficult to name descriptively. While the above name may seem far-fetched, the pattern from certain angles takes on the appearance of an Indian wigwam with crossed poles at the top.

While the two are very similar, the pattern differs from "Grated Diamond and Sunburst" (Kamm, p. 103) in that the latter has a plain rim and no swags, but large contiguous diamonds through the mid-portion of the body. However, the central "filling" of the latter is the same tiny high

* Kamm, M. W. Two Hundred Pattern Glass Pitchers.

faceted diamonds as in the former and the long narrow bars in high relief filled with cross-ribbing are similar, as are the spreading rays top and bottom. The basal stars are identical in both.

The present pattern also compares with "Diamond and Sunburst, Variant" (Kamm, p. 104) in the same general body shape, the same type of long swags crossing below the middle, the scalloped rims and the spreading rays top and bottom and the tiny-diamond filled spaces.

However, on the latter the swags are made up of plain smooth curving bars in the half-round, or half logs, sliced diagonally at the ends instead of flat bars cross-ribbed on the top. Patterns on the bases differ, that of the smaller pitcher having eight deep rays, the rest in much shallower relief.

APPLE BLOSSOM, MILK GLASS



The dainty little white opaque creamer shown here might, like the last piece, be mistaken for fine china, but the three-part mold lines betray its silicious origin.

The pitcher is tall and slender, light in weight, with a good resonance. It is barrel-shaped, with a low straight collar just below the rim and a small shelved base barely hollowed beneath.

The handle is applied. There is a narrow black line below the neck constriction, above which the body is colored, with another narrow black line just above the base. The body between these lines is uncolored.

There is a large spray of foliage and flowers on the front of the body under the lip spreading half way back on the sides, probably applied by the decalcomania process. While known as a branch from an apple tree, the leaf is not that of an apple but rather of a wild crabapple (*Malus glaucescens*), the foliage in a soft apple green, the twigs in brown, and the large five-petalled flower a full blown pink blossom, surrounded by clusters of half-opened buds.

5 in. high, blown.

This pattern dates from the mid-Eighties and is often seen in shops, coming in such pieces as a flat cake plate, a high compote with open lacy edge, tall cake stand, spooner, sugar bowl, etc.

On the creamer shown here the upper part of the body above the black line at the shoulder is a soft underglaze yellow; it also comes with the band in a very soft blue and a corresponding pink.

The identical apple blossom spray is shown on various pieces including a molasses can in the 1897 catalog of the United States Glass Company, with, however, two narrow light red lines instead of the black at the shoulder.

Several floral motifs were used on identical pieces, none, however, as charming as the soft coloring of this one.

This creamer was lent the writer by Mr. W. L. Emmons, of Jacksonville, Illinois.

FAN WITH SPLIT DIAMOND



The creamer shown here is a dainty little piece in fine glistening metal, with a good resonance. The barrel-shaped body has a plain wide, horizontal flaring rim and a shelved base barely concaved beneath.

The small lip rises abruptly from the front and the oval pressed handle is well rounded on the margins, simulating the later applied type. The whole body is covered with design in high relief, especially through the mid-portion. Through the middle is a horizontal row of large contiguous

diamonds in high relief and above and below them and fitting into their interstices a row of diamonds of equal size each filled with a fan with the flare toward the center of the body, while above and below these the space to the rim and base is filled with uniform sunk diamond point.

Each of the large central diamonds is divided into four smaller raised diamonds with flat faces and each of these small areas scored off into four flat diamonds.

On the base is a large plain 20-rayed star. The pitcher had a cover which rested on a ledge at the constriction below the rim.

4-part mold, 4 in. high.

This pattern occurs in the matching covered sugar and no doubt in many other pieces, in the clear only. In shape it is identical with "Barrelled Thumbprint" (Kamm, p. 102) and the pattern carries motifs found elsewhere. The tiny depressed diamonds top and bottom are not used elsewhere to the writer's knowledge although their reverse, small raised ones, are often used, on "Pillow and Sunburst" (Kamm, p. 100), "Loop and Diamond" (Kamm, p. 60), etc. The fan motif inside a diamond is often used, although seldom completely inside a diamond.

Patterns such as this date from the mid-Eighties to the early Nineties.

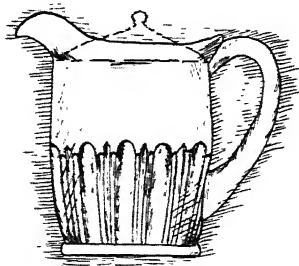
TRIPLE BAR AND LOOP

A white opaque glass creamer of the finest quality, this little piece shows opalescence and fire glow through the thinner portions; it is heavy for its size and has a high bell-like resonance. It appears to be a piece of fine china rather than glass.

The cylindrical body is swollen slightly on the outside through the middle and rests on a rimmed base with slight concavity beneath but no pattern.

The rim flares considerably from the constriction just below, with a sharp rise at the back to which the handle is partially attached and a rather long low lip rising from the front of the rim.

Decoration is simple and effective, consisting only of narrow vertical bars in rounded relief alternating with groups of three very slender bars sharp ridged down their middles and inverted V-shaped at the tops, the middle one even with the curved apex of the wider bars, the two flanking it slightly depressed.



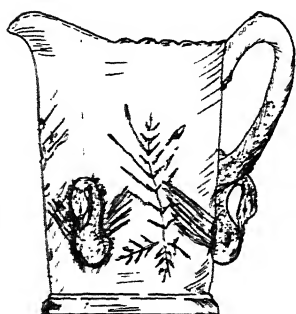
The creamer had a cover, which is missing.

2-part mold, 4 in. high.

This pattern is possibly contemporary with the Bakewell, Pears and Company's "Icicle", which dates from the Seventies and also comes in fine white opaque glass. The slender upright bars are similar to those on "Stedman" and "Blaze", which patterns, however, do not appear to come in opaque glass.

There is a creamer very similar to this one with uniform rounded bars arched over the tops, the small bars missing, which comes in opaque white glass of less fine quality and probably much later date. The creamer is covered as is also the matching sugar bowl. There is a set of two pieces similar to latter, in clear also, probably a modification.

FLYING SWAN



This pattern comes in a thick opaque dark brown slag with white streaks and turquoise shadings on the upper part and also in a slag of mahogany red, turquoise, and cream. This slag or marble glass or onyx or agate ware seems to have been made by one factory only, so few are the patterns and so scarce the ware.

This piece comes in thick opaque glass with an unusually fine bell-tone when struck. The creamer is cylindrical, of nearly the same diameter throughout, on a thickened rim slightly hollowed and plain beneath.

The rim has a series of small scallops around the back half only and the smooth front half arches gently to the lip. The molded handle is set high to accommodate the swan beneath and has a high curve upward with tiny thumbprint at the top and a smaller nub to correspond on the base. It is stippled over the lower half.

Decoration, even that in high relief, is practically obliterated on the deeply colored marbelized background, three bold projections standing out like small handles an inch from the body. It is not until close inspection that one discovers these knobs are the bodies of swans, the front half of the bird with arched head at right angles to the bowl with wings spread out on both sides flat against the surface.

In the background, in very low relief is the semblance of a swamp, with cat-tails and ferns.

3-part mold, 4¾ in. high.

This pattern comes in covered butter dish with swan finial, low wide spooner, open sugar and creamer, sauce dish, and possibly other pieces. All the above pieces come in the mahogany-red with turquoise and cream, and in the dark brown with turquoise and white slag or marble glass. All the pieces are astonishingly high in price.

The swan finial on the covered dishes is identical with that on "Late Swan" (Kamm, p. 92), and the whole pattern indicates the same designer and time, which was the 1875-1885 period.

This piece and several others in this booklet were drawn through the courtesy of the Plaza Galleries, New York City.

ARCH AND FORGET-ME-NOT BANDS



The sturdy practical creamer illustrated here comes in a glass of average quality, not brilliant, rather light in weight, and with a fair resonance.

The body is cylindrical, the base practically as broad as the rim; the former is slightly hollowed beneath and plain on both sides. The rim has three even scallops on each side with a slightly higher one at the back; the lip rises abruptly from the front half of the rim and is narrow and depressed at the tip.

Just below the rim is a ring in rounded relief, with another, smaller one adjacent below, and under these rings is a wide band around the body made up of overlapping arches, point uppermost, each in raised outline only, on a raised stippled background. In the apex of each arch is a bead and there is another almost at the base of each arm of an arch. Below this arch band is a faint raised line.

Around the base of the body is another horizontal pattern, composed of well-raised, six-petaled forget-me-nots (?), each alternate flower whirled slightly and separated from the next by a slightly raised vertical "sliver".

Down each of the mold lines is a delicate pattern of connected raised four-pointed stars.

The handle is easy to grasp, a good-sized long-oval one, terete in cross-section, with a raised ring near the base, below which the width increases greatly and is decorated with three large stippled, flattened pointed leaves. 3-part mold, $4\frac{3}{4}$ in. high.

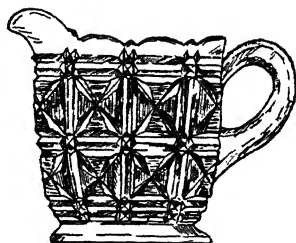
This fine pattern would appear to date from 1875-1885, having the characteristics of patterns of this period. The writer knows of no other pieces in the pattern. The piece was purchased in a village in mid-Pennsylvania, where many little known patterns can still be found.

The creamer has affinities with other known patterns, viz: the body is shaped like that of "Jewel with Dewdrop", "Tear Drop and Tassel", "Festoon", etc.; the handle is similar in shape and decoration to that of "Tear Drop and Tassel", "Flower Flange", etc. and the ring with petals are identical with those of "Swag with Brackets", "Cherry and Fig", "Loganberry and Grape" and somewhat like that of "Sunflower", the stippled foliage smaller in the last-named.

CROSSED BLOCK

A cleverly designed block pattern is used on this pitcher, a simple pattern of straight lines but so united as to be unusual and effective.

The glass is thick to take the deep cutting, but this particular piece is dingy, with a muddy tint, although there is some resonance. The melon-shaped body rests on a shelf which is nearly flat underneath, and impressed with a large plain 24-rayed star.



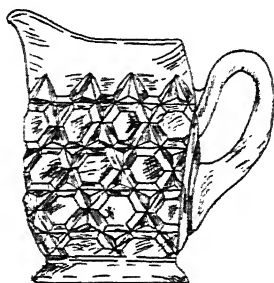
The handle is pressed and round in outline with narrow flat side panels. The rim is broken up into broad shallow scallops separated by small inverted V's, one V on each rising side of the lip in front.

The pattern of the body consists of two horizontal rows of large blocks separated from each other by rectangular bars with a sharp central ridge. Similar bars divide the body from top to bottom, with sharp faceted squares at the crossings. The square blocks have steep bevelled sides and are crossed from corner to corner by diagonals, also with bevelled sides, the resulting triangles corrugated in wash-board effect.

3-part mold, $3\frac{5}{8}$ in. high.

The pattern dates after 1890 and probably comes in a number of pieces, none of which has been seen by the writer.

BARRELLED BLOCK



The creamer shown here is another version of the well known "Red Block", a pattern which comes in all clear as well as with the flat block surfaced in red.

This creamer is barrel-shaped, very similar to that of "Barrelled Thumbprint" (Kamm, p. 102), with a nearly cylindrical body and plain rim with a diminutive lip. The handle is pressed but simulates the later applied type and is set in the middle of the back, the upper attachment much lower than usual. Unusual in shape and set out from the body, on a simulated "shield"

like that used on "Lion", etc., the sharp curve makes it uncomfortable to hold in the hand. There is a small wedge-shaped web between the body and handle at the upper attachment.

The base is hollowed beneath, with a deep-pressed six-pointed star with a large hexagonal block as center.

The pattern covers the body and consists of three horizontal rows of large flat-topped hexagonal blocks with bevelled sides, and with faceted triangles between the blocks.

4-part mold, $4\frac{1}{4}$ in. high.

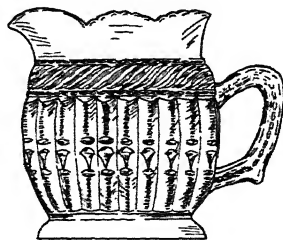
This barrelled version of "Red Block" comes in several pieces, spooner, sugar, etc. The pattern is shown in the 1898 catalog of the United States Glass Company, but this does not preclude its earlier appearance in this company's lists, as well as in those of other plants.

STRIGIL

This pattern is named for the little figure in the middle of the body which resembles the body scraper used in Roman baths*, which also resembles a thick, short nail.

The creamer is light in weight, the glass clear, fairly brilliant, without discoloration, and with a good resonance.

The body is nearly spherical, resting on a shallow waist and short hollowed base. The collar is deep and plain, flaring from the body,



* The name was suggested by Mr. George Jones, Cambridge, Mass.

and the rim is doubly scalloped, with no rise at the back. The lip is low and broad.

Just below the plain collar, the body carries a wide band demarked on each side by a narrow horizontal band with a row of the sliced out notches, all alike. Between these two narrow fillets, is a wide cable motif.

Below this horizontal band, the body is divided vertically into many parallel panels in good, rounded relief, each one sliced off on a slant at the top and curved at the base. Down the middle of each of these bars is an identical pattern of vertical notching to match that on the handle and in the fillets above, all the notches alike save the three central ones, two larger plain flanking a middle strigil-shaped depression pointing downward. These three middle notchings tend to form three conspicuous horizontal bands around the body, picking up the light and giving an air of delicacy to the whole piece. There is a pattern in cut-glass very similar to this one, lacking, of course, the cable band.

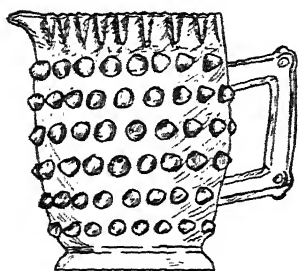
3-part mold, $3\frac{3}{8}$ in. high.

This pattern comes in many pieces, in the clear, covered sugar, butter dish, waste bowl, cruet, spooner, celery vase, berry bowl. etc. The pattern dates from around 1890-1900.

The cable motif is used not infrequently on domestic glass, appearing on "Cable", "Cable with Ring", "Cable with Ring and Star", all of which date from the 1850-1865 period, the last-named appearing among the M. I. T. shards.

Other patterns using the cable motif include "Currant", "English Hobnail and Thumbprint", "Lion with Cable" (this book, p. 35), "Swirl and Cable" (this book, p. 85), and a cable with shell edge, a cable with flat panel, and a scalloped line with cable top, all of which also appear as broken pieces only in the Sandwich collection at the Massachusetts Institute of Technology.

HOBNAIL, CLEAR WITH MILK GLASS HOBS, FLUTED RIM



A heavy piece with a fine bell tone, the creamer which represents this pattern is of a popular type much sought today, the hobs high and dome-shaped but not sharp.

The glass is clear with a distinctly bluish cast, especially around the rim where there is a fire glow as well. The hobs, the fluted rim, the handle, and the base are of opaque white milk glass.

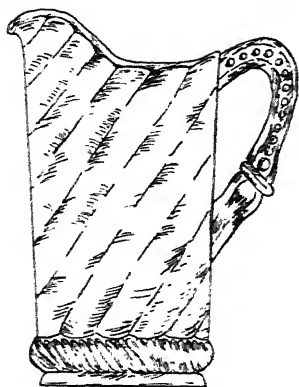
The creamer is barrel-shaped with an erect collar, not flaring, and is wider at the top than at the broad shallow waist. The rim is fluted and also fine-scalloped on the top, the little scallops resembling beads. The lip is flush with the rim.

The handle is pressed and four-panelled but the edges are well rounded off, not sharp. There is a hob on the top for thumb-grasp, one to correspond under the base, and a hob besides on each side top and bottom. The base is hollowed beneath with seven hobs on the bottom of the bowl.

4-part mold, $4\frac{1}{4}$ in. high.

The pattern comes in a number of pieces.

SWIRL AND CABLE



The pitcher shown here* is a creamer in spite of its resemblance to a milk container; it is of better than average quality, clear, glowing, with a good sound when struck.

It is cylindrical in shape, with straight vertical sides and rests on a small base barely protecting the figure on the base of the bowl. At the base, just above this shelf, is a wide band of cable in good rounded relief, and projecting beyond the circumference of the body.

The main pattern, which covers the rest of the body, consists of wide rounded bars placed diagonally and swirled. These larger swirls run in an opposite direction from those in the band below.

The handle is pressed and four-panelled, and is composed of two units joined by a ring on the lower half, the upper portion having a row of large beads down each side and the lower portion swollen on each side of the ring and plain panelled below.

On the base of the body is an unusual figure composed of four well-spaced concentric circles, with flame-tongues spreading beyond.

3-part mold, 6 in. high.

Other pieces in this pattern are unknown to the writer.

The pattern differs considerably from "Swirl", and from the swirl patterns shown by Kamm, on pages 106, 107 and 109, none of these having the swirl band at the base. This band resembles the band of cable used on many other patterns, such as "Cable", "Cable with Ring", etc. For discussion of this point, see "Lion with Cable" (this book, p. 35).

BLUEBIRD

This dainty piece is shaped like a milk pitcher but is smaller in size; it is a clear, glistening, light weight piece with a good resonance.

The body is cylindrical, of practically even diameter throughout, and rests flat on the base of the bowl in spite of the simulated shelf. The rim is unevenly scalloped, with a slight rise at the back and an arched lip plain on the sides and narrow at the top.

The molded handle is flattened back and front and curves upward, with a flat piece at the top.

On the body just below the rim and again at the base is an inch-wide band made up of flat hexagons filled with cross-hatching and separated from each other by various fine-cut patterns. Between the two bands the body is divided into twelve shallow vertical panels arched above and below and slightly indented. The panels are practically covered with figures in



* Drawn through the courtesy of the owner, Mrs. Maude C. Gilbert, of Helena, Montana.

good relief consisting of a group on each side of two robins with wings and tail outspread flying toward a cluster of three strawberries suspended from a section of grape vine with characteristic grape foliage.

Under the lip is a shorter sprig of four leaves and one berry.

On the base is a large complex star centered by a tiny raised daisy.

4-part mold, $4\frac{3}{4}$ in. high.

The pattern is generally known among dealers by the name "Bluebird" and it comes in many pieces, goblet, sugar, tumbler, low frilly open compote, covered butter dish, berry bowl, on three short feet, sauces, etc. It is generally seen colorless, but the original is crudely painted, the birds a true bluebird color and the fruit strawberry red and the foliage green. The rest is clear.

The pattern is late, dating from around 1895-1900. It resembles "Rose Point Band" (this book, p. 116), the handle like that on "Grape and Gothic Arches" (Kamm, p. 99), "Arched Panel" (p. 105), and other late patterns. The bands around the body are similar to those on "Old Man of the Woods" (Kamm, p. 89), and to "Two Band" (p. 64).

CHESTNUT OAK



The little creamer shown here is narrow and oval in cross-section, the long axis from front to back. It is clear and without discoloration and of average weight and thickness.

The body rests on a small hollowed base which is plain on top and beneath, with no decoration on the base of the body. There is a thick shelf above the base with a pattern of fine ogee bracketing on the top rather than on the side, as is usually the case.

A similar band of bracketing decorates the thickened rim, the bracketing pointing downward rather than outward. The body between the two sets of brackets is depressed, the high-relief acorns flush with them. The pattern consists of a wide band reaching from top to bottom, made up of six sprays of foliated fruit connected with each other by sinuous woody twigs near the top.

The sprays are alike save that that under the handle has no acorns super-imposed on the leaves, as on the other five motifs. Each is made up of three long oval leaves with scalloped margins, in slight relief, which overlap slightly. Each shows veining and a background of depressed bead stippling. A fourth leaf curves upward scimitar-like showing only its edge.

On each cluster of leaves rests a group of four small acorns, in good relief, with long slender nuts and burry cups, with a fifth cup which is empty.

The pressed handle is four-square in cross-section and rectangular in outline, with an upturned thumb-grasp and no corresponding bracket below.

There is a shelf inside the front half of the rim for a cover, which is missing.

3-part mold, $4\frac{1}{4}$ in. high.

This is a fairly early pattern, dating, no doubt, from the early Seventies, as indicated by the long, crimped, applied handle on the water pitcher.

It comes in a number of pieces but is seldom seen in shops. It is most attractive and very desirable.

The oak depicted is the Chestnut Oak (*Quercus prinus* L.), with long, evenly-scalloped foliage and long slender nuts in a moderately burry cup. The foliage on the pitcher, however, is drawn a little too slenderly.

There is considerable confusion concerning the many so-called "Acorn" patterns, some of which antedate 1864 and that is the reason the writer is placing this one under a different name. See the discussion of the various oak and acorn patterns under "White Oak", this book, p. 65.

LATE COLONIAL, VARIANT



Patterns of graceful shapes and fine quality need little decoration to enhance their beauty, and the creamer shown here is no exception. A rather heavy piece for its size, of beautiful clear brilliant glass but with no resonance, this creamer is practical in size and shape for its specific purpose and no piece in this whole collection is more delightful to the eye.

The body is jug-shaped, widest at the shoulder below the collar and the latter flares out slightly to the plain, gracefully curved rim. The lip is low. The dainty handle is applied.

The body tapers from the shoulder to the bevelling just above the slightly constricted waist, and the base is small and nearly flat below, where there is imprinted a large hexagon made up of fine sun-rays. Six wide flat vertical panels decorate the body, arched just below the shoulder and straight across the bases, the arches meeting at the mid-point of the body.

2-part mold, 4 in. high.

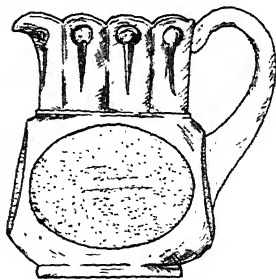
This is a late piece, dating around 1900. It resembles the old "Flute" pattern but the panels here are flat and not concaved.

NAIL

Dated patterns are valuable to the student of old glass in that they give to it some exactitude which is generally lacking save as old trade catalogs turn up or a piece is found in the original owner's hands, the story of its age reliably told. Unfortunately, however, there are few dated pieces going much further back than the Chicago World's Fair.

The present creamer is engraved on the front ruby-red elliptical panel "To My Wife, 1892". It comes in good clear glass with no discoloration but with little resonance. The body is unusual in shape for, while the deep vertical collar is round in cross-section, the main body is square with rounded corners, the base again circular.

The deep collar has nine vertical panels, each convexed outward slightly, with deep grooves between the panels. On each panel is deeply imprinted a large-headed "nail". The rim is scalloped to correspond to the broad panels and the lip is slightly lower than the rim.



The handle is applied, in the clear, the lower attachment made to the flat ruby-red surface. The base is abbreviated and plain on both sides.

There is a slight shelf just below the collar, and the body bulges rapidly from thence, widest a half-inch above the base. The four sides are flattened by large ellipses colored red.

2-part mold, $4\frac{1}{2}$ in. high.

This pattern is sometimes seen in shops, and comes in berry bowl, sauce dishes, sugar, creamer, butter dish, etc. The latter is a striking piece, a plain red upright band encircling the base of the cover, sometimes etched with fern sprays like those on "Etched Fern and Waffle"; a corona of nails surrounds the domed cover, heads at the circumference, points at the center, the background ruby.

The pattern comes in all clear as well as clear engraved and with ruby.

PANELLED SMOCKING



A super abundance of decoration characterizes many pieces during the last decade of the Nineteenth Century, and this creamer typifies this ornate period. The creamer is a beautiful piece of glass, thick, heavy, clear, with a good bell tone when struck.

In shape and pressing it is above the average, of good practical shape and with a handle which fits the hand perfectly. But the burnished rim and flat diamonds (indicated by stippling) and the amateurish splashes of garish paint detract much from the whole.

The body is cylindrical, with straight sides save on the lower fourth, which bulges to accommodate the deep pressed pattern. The rim arches gracefully from the handle to the lip and the body rests on a small shelf flat on the base and decorated with a large plain 20-rayed star depressed into the base.

There are eight broad flat panels around the body, each arched at the top following the line of the rim and ending below in a pressed pattern which surrounds the bowl. This pattern is deeply pressed and consists of long trapezoids with bevelled sides alternating with smaller diamonds with small flat tops and steep bevelled sides, the whole pattern resembling the smocking on a little girl's dress.

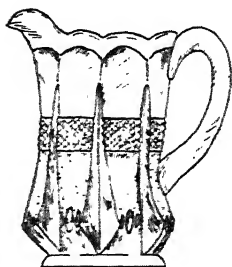
Three groups of painted or enamelled sprays decorate the upper body, each spray emanating from the panel ridges and spreading to both adjoining panels and made up of coarse apple green foliage with two flower buds suspended on long stems, each bud encircled in green and filled with flat dark magenta color.

The large pressed handle is panelled, narrower on the sides, with no decoration save for the graceful arching and large thumb-grasp at the top.

4-part mold, $4\frac{3}{4}$ in. high.

There are a spooner and covered sugar to match, and probably a few other pieces although not a complete set as common in other patterns. While those the writer has seen all carry the same crude painted sprays, other pieces in the pattern may carry a different floral motif. The burnished gold is easily removed but the color is fired and cannot be eradicated. Glass companies often turned over their wares to smaller concerns who added the color and gilt.

PORTLAND WITH DIAMOND POINT BAND



A small pitcher probably very inexpensive when purchased, this one comes in ordinary quality glass, fairly thick for its size and with some resonance.

It is cylindrical, flared considerably near the base, and rests on a shelf depressed beneath and stamped with a plain 21-rayed star. The pressed handle is oval and plain and round in cross-section.

The rim is scalloped and the body divided into eight broad flat vertical panels of practically even width throughout, each one arched over the top just below the rim. The panel dividing lines are grooved

from near the top to the shelf of the base, the split emphasized below by the thickened flare of the body. At this widest point, each panel is slashed deeply by an ellipse flanked on each side by smaller depressed ellipse.

Around the body just above the middle is a $\frac{5}{8}$ inch wide band of good-sized diamond point. The lower half of each panel, from the band to the widest point of the pitcher is colored apple green (indicated on the drawing by stippling), the lowest half-inch of the panels left clear. The thick rim and the lip are likewise stained green on the top. On other pieces, the green is probably replaced by ruby red and possibly yellow.

4-part mold, 4 in. high.

This little piece is probably half of a set and dates from around 1900. It closely resembles the creamer of "Portland" (Kamm, p. 105), with the same thickened body just above the base and long vertical slashes. It differs in having small elliptical slashes at the widest point, in the diamond point band and in the color touches.

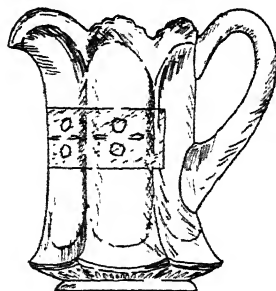
PEERLESS

Patterns such as this one were very popular at the turn of the century, but, as styles changed, they fell into disrepute. However, now, as the older pressed wares are rapidly being removed from the market into collectors' display shelves, interest in patterns of forty-five years ago is being revived.

Many of them like the present one, come in a glass, the quality of which is just about perfect, thick, heavy, with a brilliant mirror-polish, and in designs which are far more pleasing than many of those dating a decade and more earlier. Here, line takes the place of surface decoration intended to hide rather than to reveal quality, and the gilt which detracts from many pieces of the 1895-1905 period can easily be removed if desired. However, the amateurishly applied splashes of garish color and bad line are irremovable.

The body of this little creamer is cylindrical, circular in cross-section on the inside but flaring slightly at the top and considerably on the outside just above the base, turning in sharply below to the shelved base below. The base is flat underneath, impressed with a fine 18-pointed star.

There are six broad vertical panels on the outside of the body, of nearly equal width throughout, and each is irregularly arched over the top and slightly indented below the surface just under the rim, the margins of the



arches and sides of the panels all soft and smooth to the hand and not knife-edged, as often the case. The panels flare out at the base and are bevelled on the margins, turning in sharply to the waist, the underside, below the bevelled line grooved in short vertical flutes. The rim is doubly scalloped and the lip plain and very narrow at the tip. The handle, seemingly applied, is cleverly pressed with a large bulbous base.

As though the beautiful quality and the good lines were insufficient merit in themselves, this particular piece is further embellished with a broad horizontal band of burnished gold just above the middle of the body, ending on each back panel and not extending around the body, a line deeply engraved around the margin and a crude flower motif cut through the center.

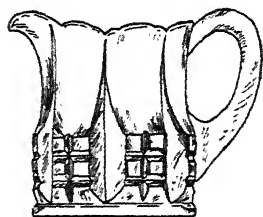
3-part mold, $3\frac{5}{8}$ in. high.

This pattern is included in the catalog circa 1897 (no date) of the A. H. Heisey Company, Newark, Ohio, and is called their "Number 300" pattern; it comes in no less than one hundred and ten different pieces, fourteen of them also with deep gilt rims. Included are no less than twenty-six nappies and low bowls, four pitchers (water, cream, hotel cream, and individual), five cruets, six high compotes, eleven stemmed wines, cordials, etc., molasses can, syrups, decanters, claret jug, bitters bottle, brandy bottle, water bottle, candle stick, and a fourteen-inch punch bowl. It is called "The Pattern Without a Peer" on one page of the catalog, hence the name given it by the writer, above.

Their "300½" pattern, in fewer pieces, was identical save for the fact that none of the pieces had scalloped edges, all being plain.

The crude gold band appears on none of the above in the catalog, having been added later by someone else.

QUARTERED BLOCK



A little creamer of pleasing pattern of blocks in groups of four is shown here, coming in fine quality fairly heavy, clear glass with brilliant polish and good resonance.

The creamer is widest at the base, which is flat in spite of the appearance on the outside of a shelf, but is cylindrical on the inside, of even diameter throughout its length, the lower portion flaring out to greater thickness to support the deep cutting.

The body is divided into eight flat vertical panels of equal width throughout their length, each panel topped at the rim by a wide shallow scallop with an indentation on each side. The lip is low.

The body panels spread out in their lower portion, curving in again at the base, each cut into four blocks, each block with sloping bevelled sides and plain flat top. The grooves between each two panels are $\frac{1}{8}$ inch deep.

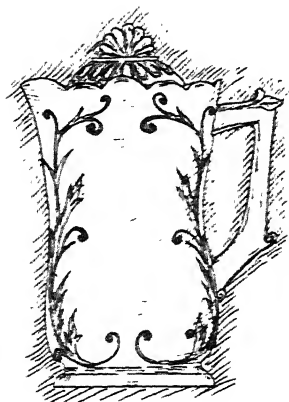
The handle is pressed and plain oval, nearly round in cross-section and enlarged at the base.

4-part mold, $3\frac{1}{4}$ in. high.

There is a sugar bowl to match, both in the clear, probably constituting the set, which is undeniably late, probably of the 1900-1905 period.

This pattern is similar to the last two, and also to "Divided Block with Sunburst" (p. 71, this book and its variants, pp. 51 and 73).

SCROLLED SPRAY, MILK GLASS



There was a widespread vogue for opaque, covered creamers and sugar bowls at one period, many of them turned out by a single factory and bearing inside the covers or on the outer bases single small plain figures, 1, 2, or 3, some of the pieces without figures while the cover or matching piece bears them.

As stated elsewhere in this book, many of them are known to have been mustard containers, sold in grocery stores during the early Eighties, the tops gummed down.

Most of them seem to come in white or cream opaque glass, although turquoise ones are found, as well as an occasional one in clear or sapphire (non opaque). Most of them are low, squat oval pieces wider than high, with

fancy handles and with ornate finials on the covers, the domed covers with patterns to match the bodies.

This one, however, is tall and rather unsteady, oval in cross-section and wider from front to back than from side to side. There is a figure "2" on the underside of the base. It is deep cream in color, not opalescent.

Decoration on the body consists of a long fragile scrolled leafy spray slightly raised in relief, emanating from the center-base and trailing up each side, with a similar pattern on the other side. The domed cover is stamped beneath with a raised "3" and carries a different pattern, a raised tear-drop corona flat down the central spine, from which there stands erect a similar flattened arrangement of tear-drops in a spreading fan.

2-part mold, 5 in. high.

This pattern is often seen in shops, in covered sugar and the creamer, in a range of colors including clear, opaque sapphire, clear sapphire, opaque opalescent cream (as well as the present one, without the fire-glow), and in clear amber.

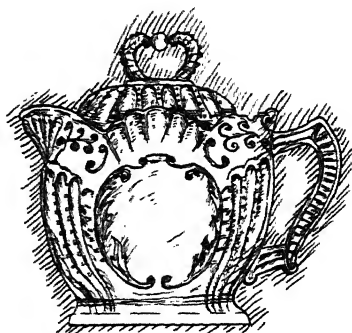
The leafy scroll is similar to that on "Feather, Milk Glass" (Kamm, p. 92), and the numbers on the bases are like those on "Late Swan" (p. 92), "Grape and Cherry", etc.

The finial is like that on "Powder and Shot".

SCROLL MEDALLION, MILK GLASS

An ornate pattern in dead-white milk glass, this pretty low creamer is long-ovoidal in shape from front to back, with a plain slightly hollowed base. The charming handle is flattened, with a neat scroll at the base of the vertical section, each side of which is cross-ribbed inside a hair-line raised border. The horizontals carry short raised bars, with a nub at the basal attachment to the body.

The rim is uneven, with a broad shallow shell in the middle of each side, scalloped on the edge and each section depressed. Back of this shell, the rim is



scalloped in uneven outline, while the lip rises from the front of the shell, with low smooth sides.

Centered on each side of the body, is a large circular medallion curved with the body but not raised inside, outlined in delicate slightly raised scrolling and foliage. Flanking it on each side is a group of three vertical ribs, in rounded relief with curved tops, and carried through the waist. They are progressively higher at the tops away from the medallion and between each two is a row of beading.

The front and back portions of the body are left plain.

The domed cover is decorated with upright sections of rounded bars like those on the body with beading between, while the finial is a spiny crown, or, more fancifully, two nereid marine worms rearing their heads from the low-tide flats, tossing a ball between them.

2-part mold, 3¾ in. high (without cover).

This creamer and its matching covered sugar bowl are not infrequently seen in shops at a still modest price. The pattern comes also in a mustard pot. The writer has seen none but the white, opaque color although some pieces are crudely splashed with red and green painted flowers inside the medallion or gilded on the raised portions.

The white glass takes on an orchid tint when left for long in bright sunlight.

There are no numbers on the inside cover or underside of the base, as with other similar patterns in milk glass. The handle is identical with that of "Primula, M. G.", (this book, p. 113).

FLICKERING FLAME, MILK GLASS



A beautiful compact little milk glass creamer with a cover, this one is similar to the other squat covered pieces, all probably made by a single company at about the same time.

The oval body, longest from lip to handle rests on a thin shelved base which is plain and nearly flat beneath. The handle is pressed, oval in shape, and four-square in cross-section, with a point curving away from the base. A row of beads decorates each side.

The rim is doubly scalloped and the lip low. The cover sets well down inside the rim and is domed, with a fine scalloped knob at the top. It is decorated to match the body of the pitcher.

The pattern, which surrounds the body, consists of broad sweeping panels in rounded relief, side by side, with a deep groove between each two on an ogee curve. Each panel is vertically grooved into many fine ridges, with a row of small beads between each three small ridges. The central of each triad of ridges is slightly higher at the top than the others, the pattern ending slightly below the rim, and slightly above the base.

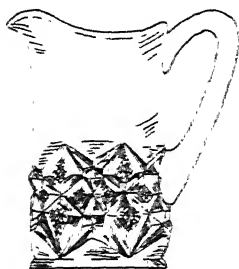
On some pieces, the deep grooves are filled with flame color, in paint which easily rubs off, both on the body and cover, which color, together with the upward sweep of the pattern and the ragged upper margin give it a semblance of flames sweeping through low grass.

4-part mold, 3 in. high (without cover), 4¼ in. high (with cover).

In shape this piece resembles "Late Swan, M. G." (Kamm, p. 92), and "Scroll Medallion" (this book, p. 91), and is similar in other respects to many other milk glass patterns (See Kamm, p. 92), "Primula", M. G., "Scrolled Spray" (this book, pp. 113 and 91), etc.

There is a covered sugar to match, and possibly a few other pieces exist, and patterns like this often come in clear glass and turquoise opaque as well.

RUBY DIAMOND



Another of the ruby-topped patterns characteristic of the Chicago World's Fair period, this one has very deep pressing in imitation of cut glass in a geometric design. The little creamer was undoubtedly a souvenir piece although this particular one was not inscribed with name, place, or date.

The glass is mediocre in quality, only fairly clear, and lacks the crystal clarity which contrasts so well with the colored top in other patterns of the same period.

The pitcher is small and cylindrical, with low lip and pressed handle almost round in cross-section, in imitation of the type of applied handle used on many contemporary ruby patterns.

The upper half is devoid of pattern but the lower is decorated with adjacent diamonds with the two upper sides shorter than the lower, which distorts the four geometric figures inside; each of these sections has high bevelled sides and flat top which is covered with fairly sharp raised diamond point.

The base is flat in spite of the simulated shelf, and there is a large plain 24-rayed star pressed into the underside.

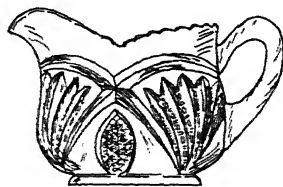
3-part mold, 4 in. high.

This pattern is often seen in shops, both with ruby and in all clear; it occurs in many pieces.

PINEAPPLE AND FAN

It is unusual to find a piece as dark in color as this one, a clear deep bottle green which appears black except in good light or on a light background.

The squat little creamer is thick and heavy for its size, and comes in a clear, well polished ware. It is circular in cross-section and rests flat on the base of the bowl in spite of the outer flange. On the base is a pretty rosette of four broad petals with three deep plain rays between each two, and the larger are filled with sunk diamond point.



The rim arches front and back from the middle of the side, crenulate at the back and plain over the low lip. The upper half inch of the body is clear, with four deep slashed arches demarking the pattern. Radiating up into these arches from the base are deep cut fans with uneven saw-toothed vanes with spreading tops. Between each two fans at the base (except at the back) are "pineapples" with bevelled margins and filled with raised diamond point.

The pattern impressed into the base consists of a star with four wide sunk "pineapple" rays, the interstices filled with plain rays.

4-part mold, $2\frac{7}{8}$ in. high.

The various motifs on this piece appear on many other patterns of the 1890 period, the pattern on the base similar to that on "Panelled Thumb-print" (Kamm, p. 111).

It comes in a squat open sugar bowl to match, in the deep green as well as in canary and clear, and possibly in amber and blue as well. The pattern impressed into the base consists of a star with four wide, sunk "pineapple" rays, the interstices filled with plain spreading rays.

4-part mold, $2\frac{7}{8}$ in. high.

This pattern was made by the A. H. Heisey and Company, Newark, Ohio, and appears in their catalog dating around 1897 (no date marked). It came in no less than seventy pieces, including many bowls, nappies, a footed jelly dish, toothpick holder, tumbler, custard cup, celery and pickle trays, tall celery holder, tall open compotes, salver (high stand cake plate), four cracker jars, eight pitchers, four tall vases, six sizes of rose bowls, etc. The squat creamer shown here is the "Hotel Cream".

Twenty-one of the above seventy pieces come also heavily gilded, rims and fans in gilt. It was their No. 1255 pattern. Colors are not mentioned.

BEADED ELLIPSE AND FAN



The creamer shown here comes in fairly clear glass with little discoloration, of average weight and with a good resonance. The body is a good-sized one, cylindrical in shape, slightly the wider at the top, with a short slightly hollowed base.

The sides are straight, and the rim decorated with coarse, even scalloping, the lip broad and plain. The pitcher had a cover.

The pressed handle is oval in outline and round in cross-section, with no decoration save for an unusual thumb-grasp consisting of a rectangular plate slightly sunk at the top attachment, and then decorated with an

embossed pattern of acanthus foliage.

The whole body is covered with a pattern consisting of a horizontal row through the middle of long, sharp-pointed embossed ellipses reaching from near the rim to an inch above the base, the margins beaded in small uniform raised dots touching the adjacent figure at the center sides.

The space above and between the ellipses is filled with a beautiful fan design emanating from a large raised pointed jewel in the deep V of the ellipses, the outer edge of the vanes fitting into the rim scalloping. There is a similar fan and jewel pattern below the ellipses, reaching nearly to the base, with a band of reverse raised scalloping at its base.

On the base of the body is a complex star with six beaded ellipses for rays, the spaces between filled with fan-vanes extending beyond the tips of the rays.

3-part mold, $4\frac{5}{8}$ in. high.

This pattern is fairly early, of the 1875-1885 period, having characteristics of other patterns of this period. It no doubt comes in a large variety of pieces, probably in the clear only.

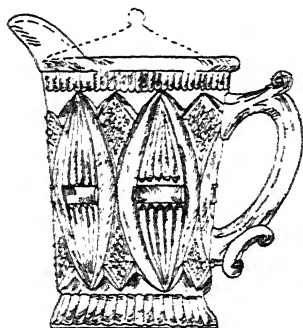
The creamer is so much like that of "Beaded Loop" as to leave no doubt of a similar contemporary origin. A comparison of the two, side by side, reveals similar quality, resonance, weight, and pattern. Handles are almost identical, each with the curious set-in embossed plate for thumb-grasp, decorated, however, with slightly different patterns.

The sharp ellipses beaded around the margins are very similar, although the patterns between are different. Both had covers. Patterns on the bases differ. The fine cut between the ellipses on "Beaded Loop" is identical with that on "Flattened Fine Cut" (Kamm, p. 85), and on other patterns, while large raised beaded jewels are used on "Jewel with Dewdrop", "Peacock Feather" (Kamm, p. 76), "Jewel with Moon and Star" (p. 99), etc.

Similar beaded ellipses but depressed rather than raised are used on "Loop and Diamond" (p. 60), and "Sharp Oval and Diamond" (p. 59). Similar unusual thumb-grasps are used on "Peacock Feather", etc. Almost all the above creamers had covers, and the character of the rather heavy draped scallops are similar.

The creamer is drawn through the courtesy of the owner, Mrs. R. F. Burch, of Eastman, Georgia.

KAYAK



This piece carries an unusual pattern and, while ornate, it is most effective. The creamer comes in better than average quality for its period, is crystal-clear, without discoloration, is rather light in weight, and has a good resonance.

The body is cylindrical, of nearly even diameter throughout, on a short wide slightly flaring base hollowed below, where there is a large plain 22-rayed star. The outside of the base is ribbed in short vertical bars rounded off top and bottom.

The rim is horizontal and there is a rounded ring around the back half, flattened over the front, above which portion rises the broad high lip. Just below this ring is a horizontal band of the same short vertical rounded bars which decorates the base, and between this band and the waist the main pattern consists of six large sharp-pointed ellipses reaching from top to bottom, the center-sides touching.

Each ellipse has a wide rounded horizontal inner bar widest at the middle and tapering to a point at each apex. A wide rounded bar crosses the mid-point between the thickened sides, sliced off diagonally at each side. Above and below this bar, reaching to the apex, the middle space is filled with five long pointed bars in relief with the free end rounded off.

Above and below, between the ellipses, is a diamond-shaped figure filled with raised diamond point.

The pitcher had a cover, which is missing.

3-part mold, 5 in. high.

The writer knows of no other pieces in this unusual pattern, the name being given from the resemblance of the long cushioned ovals to the covered canoe used by the Esquimaux.

It is drawn through the courtesy of the owner, Mrs. J. L. Mims, of Hawkinsville, Georgia.

PILLOWS



Cream.

An attractive pattern is shown here, depending on a single decorative motif for its effect. The creamer is clear, brilliant, fairly thick, and without discoloration. It is jug-shaped, with a slightly flaring rim which has three broad scallops across the back half, each further fine-scalloped. The high lip rises from the front half, and is plain.

The handle is applied.

The body is covered with a wide band bevel-arched across the top at the neck, plain at the base, and consisting of diagonally arranged blocks, of good size and uniform in size and pattern. Each is sliced off diagonally at the side, the upper margins softened and rounded.

This picture is taken from the A. H. Heisey Company's catalog of about 1897 (no date), their number 325*. The pattern comes in no less than forty-five pieces, but no mention is made of colors.

The pattern was also made by The Duncan and Miller Glass Company.

*The writer is indebted to Mr. E. Wright Heisey, President of this company for the use of this catalog, filled with beautiful old wood-cuts.

PUNTY BAND

This fine pattern, also, appears in the catalog of the A. H. Heisey and Company, and is characterized by a single row around the widest part of the body of small oval puntys with their long axes vertical.

The creamer is unusual in shape, the upper two-thirds cylindrical and the lower third bulging and resting on a short rimmed base. The upper part flares slightly at the top and the rim is horizontal, decorated with a row of beading except over the high lip, which is left plain. At the top and bottom of the bulged area is a narrow band of fine vertical ribbing.

The handle is applied.

The plain cylindrical portion is left plain although in some pieces it may possibly be ruby-stained and engraved with souvenir name and date.

In the second figure shown here the pattern is profusely decorated with flower and scroll engraving, which practically covers the upper part of the body. The rim here differs in being evenly scalloped rather than beaded and the lip, too, differs slightly in shape.



Cream



Cream.

Both variants carry the same catalog number, 1220, and the first named comes in many more pieces than the second, some seventy-five in number as compared with only six engraved pieces. The former includes pint,

quart and half-gallon tankards, half-gallon water jug, spoon tray, spoon holder, celery vase, celery tray, pickle dish, numerous bowls, nappies, sauces, bonbon dishes, eight high open compotes (then called comports) with plain margins and four more with crimped edges, four high covered compotes, salt dip, salt and pepper shakers, hotel cream and sugar, a cake basket with upturned sides, etc.

PUNTY AND DIAMOND POINT



The creamer shown here carries a bold, effective pattern consisting of vertical rows of thumbprints or punts alternating with bars of fine diamond point inside erect deeply scored troughs. The punts are elliptical in shape, with their long axes horizontal, deeply depressed inside, while the diamond point is arranged in four contiguous vertical rows.

The little pitcher is jug-shaped with an abbreviated collar at the base and a doubly scalloped rim, the low lip devoid of scalloping.

The handle is applied.

This pattern appears in the A. H. Heisey and Company catalog also, as No. 305, and was made in no less than forty-seven pieces, such as hotel cream and sugar as well as the standard shapes, custard cup, pickle tray, molasses can, bar syrup, mustard pot, salt and pepper shakers, toothpick holder, oil and vinegar cruets, tall celery vase, etc.

Thirteen of the above pieces were also made with burnished gold in all the punts but none on the rim.

FANCY LOOP

This is another of the Heisey patterns, taken from their 1897 (circa) catalog, and designated as No. 1205. It, too, was made in many pieces, some of them, like those of the last-named pattern, rather unusual. It came in a heavy tall, cylindrical vase, hotel creamer and sugar as well as the standard of which the creamer is shown here, bar tumbler, champagne, claret, sherry glass, punch bowl and glass, toothpick holder, individual sugar, creamer and butter dish, individual and master salts, many square berry bowls and nappies, with doubly scalloped and plain edges, some of the margins flared, a handled jelly dish, large and medium sized cracker jars, tankard water pitcher, etc.



While overloaded with decoration by present-day standards, the pattern is interesting from this complexity of motif, and Mr. E. Wright Heisey says it was a most difficult pattern to execute in the glass plant.

GROUP SEVEN

This group includes pitchers without artificial bases, resting flat on the base of the bowl in spite of the apparent support on one. All post-date the 1890 period, some having patterns in imitation of cut glass.

ROSE AND SUNBURSTS



A late pattern combining the deep-slashed imitation cut glass motif with a raised floral pattern is shown here; the glass is heavy, thick and brilliantly clear. The body is inverted-bell-shaped, resting on a flat shelved base thickened for safety; the sides slope from the rim to the base with a barely perceptible bulge through the middle, and the rim is doubly scalloped in alternately wide and narrow scallops, all fine scalloped alike.

The rim rises abruptly at the front to the high lip, which, however is much depressed at the tip. The handle is pressed but simulates the applied type with turned-under tab at the top; it is six-panelled, the

panels ending at the lower attachment in curved lines.

Decoration consists of four wide shallow deep-slashed arches just below the rim, extending less than half way down the body, with a small, elaborately slashed arch pattern at their crossing. Beneath this small, arched pattern is suspended a long uneven deep-cut star extending almost to the base.

The clear space under the apex of each large arch (save that under the handle) is filled with a large sketchily drawn rose with foliage and thorny twig, all in fairly high rounded relief. This floral motif may have been painted in red and green and gilded, as were many similar ones of the 1895-1905 period, but many of them appear clear now, the color having been removed.

On the base is cut a large complex open eight-pointed star, with a large raised sunburst in the middle, smaller ones near the margin, with sun rays around the outer edge.

3-part mold, 3¾ in. high.

The writer knows no other pieces in the pattern, although patterns of this type were generally made in a good number of pieces, plates, goblets, sugar, spooner, pickle dish, etc.

ARCHED PANEL, VARIANT

When this piece was produced, the art of making glass had reached just about perfection because it is beautifully clear, fairly heavy, brilliant, with a smooth, waxy feeling, the mold marks smoothed out, and it has a good resonance.

However, it is late, after 1900 without doubt, hence today not in the best standing among collectors.

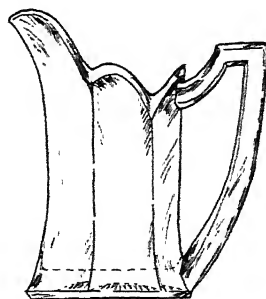
The handle arches up sharply, has a flat thumb-grasp and then curves down gradually to an attachment at the very base of the body, a feature which is almost unique. The rim is curved to correspond to the panels of the body and bevel-edged, the lip rising sharply over the front two panels only.

The body is divided into six broad panels of approximately equal width throughout except at the base where they flare smartly; the panels are bevelled at the base and the pitcher rests squarely on the base of its bowl, with a beautiful, rather small star beneath with six broad rays made up of many small ones.

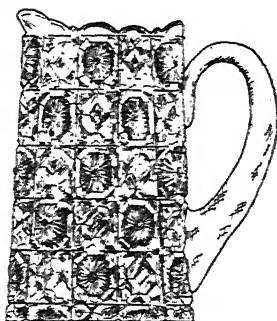
2-part mold, 4¾ in. high.

This is the individual size perhaps of an odd pattern coming only in it and the sugar. Patterns with plain panels are many, especially in the late period and it is similar to those shown on Kamm, pp. 104 and 105. The handle is like that of "Grape and Gothic Arches" (Kamm, p. 99), "Arched Panel" and "Stepped Arched Panel" (Kamm, p. 105), "Bluebird" (this book), etc.

The long shovel-like lip is unusual but like that of "Wide and Narrow Panel" (p. 108). The broad, flat panels of beautiful quality glass are like those on "Plain Scalloped Panel" (p. 80), "Portland" (p. 105), etc.



SQUARED DAISY AND DIAMOND



A fine lacy pattern is shown on this creamer, which, while late, has much charm from its dainty shape and the play of light on its shining facets. The glass is fairly thick and heavy, with a crystal clarity and purity of color, and it has a ringing resonance.

The creamer rests flat on the base of the body, and tapers thence upward to the rim, with no bulges en route. The rim is unevenly scalloped, to correspond with the pattern, and the lip is abbreviated and indented at the tip.

The handle is of the later applied type, and is placed directly on top of the pattern; it has a large bulbous base and a deep turned-under tab at the top.

The pattern covers the body from lip to base and consists of blocks more or less squared, arranged in horizontal and vertical lines. Each alternate block is alike, the middle and square blocks placed diagonally inside the larger blocks, each with bevelled edges, the corners filled with raised five-pointed figures.

A large section of the pattern appears on the base, the raised portions protected by a slightly raised rim around the underside of the base.

4-part mold, $4\frac{3}{4}$ in. high.

The writer knows nothing of the provenience or date of this pattern; however, it probably dates after 1895; it is similar to the "Daisy" pattern, better known among dealers as "Lacy Daisy" (See p. 73, this book). It also resembles "Checkerboard" (p. 130).

WAFFLE AND FINE CUT

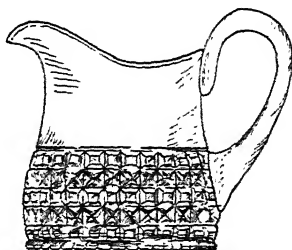
A cane or waffle and fine cut pattern in unusual shape is this squat little creamer of late vintage; it is characterized by five rows of the pattern, in good relief, around the base of the otherwise plain bowl, which may be engraved or even colored ruby in other pieces.

The glass is flawless in quality and of good weight, with a clear, applied handle having large bulbous lower attachment, on top of the cane, leaving grooves into which dirt collects easily.

The base has a large, slightly indented square figure, made up of alternate tiny squares of cane and squared stars like those on the body, not arranged in similar rows, as there. Around the edge of the underside of the base is a row of the little blocks.

3-part mold, $3\frac{1}{2}$ in. high.

Patterns similar to this one but not the identical piece, appear in the 1898 catalog of the United States Glass Company although the pattern was also made earlier. It comes in clear, amber, blue, and probably canary.



ROANOKE

The above is the original name for this attractive pattern, made by the United States Glass Company* and appearing in their 1898 catalog; it may have appeared in earlier catalogs also.

The pattern is characterized by the several pumpkin-shaped pieces having lids with curved, pumpkin-stem handles. It comes in clear, canary, amber, and a deep emerald green. The pattern curves under the bases instead of ending at the outside basal margin, ending beneath at a plain quarter-sized central disc.

The over-all pattern consists of square blocks arranged diagonally and slightly swirled around the pitcher, each block seemingly a dia-

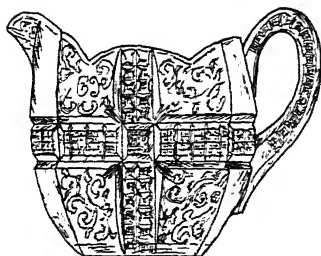
*The writer wishes to thank Mr. F. L. Bryant, of this Company, for the use of many old catalogs in its possession, as well as for information concerning many early patterns.

mond, with four high faceted sides. The lip is low and plain, and the handle unusual in being slightly the wider in its lower half. There is a slight thumb-grasp at the top with projecting end.

3-part mold, $3\frac{3}{4}$ in. high.

"Roanoke" comes in many pieces, butter with pumpkin-stem for finial, sugar, covered, with the same handle, a tall salver (cake plate), half-gallon tankard (water pitcher), tall covered compote with curved handle, berry bowls, sauces, etc.

ENGLISH HOBNAIL CROSS



The creamer shown here is a highly ornate piece, and it comes in a thick heavy glass of good clarity and resonance. It is square in cross-section and rests flat on the thickened base of the body and the glass is thickest at the middle to take the deep cutting. It is widest at the middle and curves gently upward and downward from this point, the rim with a large shallow curve through the middle of each side and other curve through the middle of each side and other curves over the back corners and at the handle.

The handle is oval in outline, six panelled, widest front and back, and has a line of English hobnail pattern down each side in good relief.

A wide band crosses the body horizontally above the middle, with deeply bevelled edges, and another band crosses the body vertically down the middle of each side, front and back, forming a large cross on each large plane surface. Each band contains two rows of large English hobnail pattern set individually in raised squares, a large bevelled square at each crossing filled with diamond point. The panel down the back of the pitcher is plain except below the lower handle attachment, where it is patterned with hobs.

The cross thus formed leaves in the corners of each large plane surface a good sized square, which is patterned with lightly painted scrolling in imitation of etching in a pale lilac color. Each square in the upper half of the pitcher is further colored on the inside in a burnished gold effect.

As though the pitcher still needed decoration, the central square at the crossing of the two wide hobnail bands is colored amber as well as the hobnails on each side of this square. In some pieces, the whole hobnail bands are colored amber and possibly other colors.

3-part mold, $3\frac{3}{4}$ in. high.

This pattern is often seen in shops in open sugar, creamer, spooner, etc. with considerable variation in coloring of the bands and with the painted scrolling often omitted or done in other colors. The pattern is late, dating from the 1890-1905 period.

HOBNAIL WITH COLORED BAND

This is one of the much desired patterns, coming in frosted (satin finish) or plain hobnail in colors and in the clear, with the collar-band in amber or other color. Sometimes the piece is dipped in acid half way up, the upper half left clear; again the upper half of the body is rose while the lower is clear.

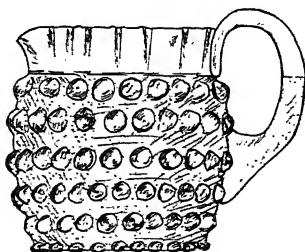
The color on the fluted collar is a thin glaze which easily peels off. The lip is abbreviated and depressed.

The handle is applied, often half etched, half clear.

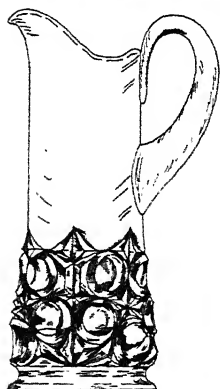
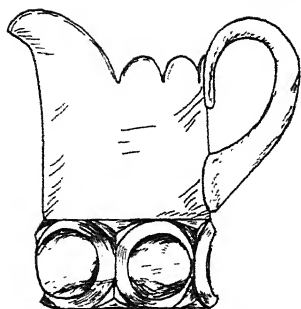
Six horizontal rows of good-sized hobs decorate the body below the collar, well-spaced in both directions. The hobs are well rounded at the apex but of good depth, and do not extend to the inside of the body, as they would if the piece were blown.

4-part mold, 4 in. high, 4 in. in diam.

This late pattern comes in many pieces, including tumbler, water pitcher, sauces and berry bowl.



GIANT BULL'S EYE



This fine old pattern is found in the United States Glass Company's 1898 catalog under the number 157; however Mr. Brothers shows* that it was made nearly a decade earlier by another company, the U. S. Glass Company being organized about 1890 as a sort of trust embodying thirteen companies situated from New York to Indiana.

Mr. Brothers suggests for it the name "Concave Circle", but, since a circle is a plane surface, the writer is using the name above, for the pattern is a reminder of older patterns of similar name.

The creamer and tankard-size water pitcher are shown here to depict the considerable variation that exists between different pieces in the same pattern.

Tankard pitchers date from around 1890 and not much before, a new style having arisen probably from their greater convenience on a tray with tumblers.

The glass is beautifully clear, rather thick and heavy, and has a pleasing tone when struck. The creamer is cylindrical, of even width throughout the length, with five deep even scallops around the back half of the rim.

The body is plain save for a single horizontal row at the base consisting of six very large circular "puntys" or thumbprints considerably depressed below the bevelled rim. There is a fine large faceted figure between each two.

On the pitcher are two horizontal rows of thumbprints, the lower row placed in interesting uneven fashion, with fine large geometric figures between.

The handle of each is applied.

3-part mold, $4\frac{3}{4}$ in. high (creamer); and 4-part mold, $9\frac{3}{4}$ in. high (tankard).

This pattern, apparently in the clear only, comes in sugar, spooner, tumbler, and no doubt other pieces.

FORMAL DAISY

Albeit a late pattern, that represented by this creamer comes in a beautiful quality of glass; the creamer is thick, heavy, and glowing, and it has some resonance. The outstanding characteristic of the piece is its very thick base, through which the very deeply pressed rays of the star on the underside stand up like high, sharp curved claws or fins.

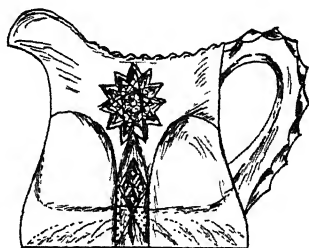
While the base is square, the rim is circular, evenly crenulate except over the plain high lip. lip and handle being placed at opposite corners. The handle is pressed and notched down the back to form a coarse diamond pattern.

Four broad panels are slashed out of the sides extending upward from the base, their tops arched over above the middle of the side. They curve outward inside the arches, and there is a narrow vertical space between each two arches, which is decorated with a long raised diamond which is split into four smaller, each flat top still further divided into four parts. Below the largest diamond and flanking it are two triangles, each filled with tiny diamond nubs.

Above the large diamond and reaching from thence to the rim is a beautiful large stylized daisy or sunburst filled with tiny faceted figures and centered in a raised button.

The base is over one-half inch in thickness, with a large, plain 16-rayed star beneath. 4-part mold, $3\frac{3}{4}$ in. high.

The writer knows nothing more of the pattern than the creamer. The sunbursts are identical with those on several known Heisey patterns. The coarsely-slashed handle appears on the creamer of "Cord Drapery", "Twin Sunbursts" (Kamm, p. 97), "Buttressed Sunbursts" (p. 111), etc.



*J. Stanley Brothers, Thumbnail Sketches, Kalamazoo, Mich., 1940.

WILD ROSE, MILK GLASS



This little piece is a miniature, part of a set consisting of covered butter dish, open sugar and creamer which may be a toy set or a set for individual use on a tray.

It comes in a white milk glass, with a deep bluish tint through the thin portions, around the rim. The pieces are thick and surprisingly heavy and the creamer so small inside that it could scarce hold over three teaspoons of liquid. A cover which is missing fitted down into the body resting on a ledge deep within the rim. The cover of the butter dish

is a cone with spiral corrugations.

The handle of the creamer is very large and clumsy, pressed, roughly round in diameter, with thumb-grasp at the top, bark-like in texture, with splayed feet at top and bottom attachments.

The whole body is rough to the hand and the pattern considerably blurred; it consists, however, of two wild roses in bloom, in high relief, with scrolling.

2-part mold, 2 in. high without cover (2 in. diam.).

The pattern dates from the mid-Eighties.

HEART WITH THUMBPRINT

This little individual creamer is no doubt part of a large set, but its counterparts, save for the matching open sugar, are unknown to the writer. It is a dainty little bit of glass, brilliant and of good weight.

The bowl rests flat on its base, with a large complex star beneath. The rim is uneven, with three sharp inverted V's higher than the rest, a long shallow arch extending from the V near the front to the back, again fine-scalloped. The lip is low and plain. The handle is pressed and plain.

The whole body is covered with decoration, the chief motif being a heart, repeated thrice, extending right-side-up from near the rim to the base, each plain and flat inside with a deeply bevelled outline. Centered in the heart is a large circular punty or thumbprint, sunk rather deeply in the body.

Between each two hearts is a large triangle, the tip forming the V in the rim, the base at the bottom of the body; reaching up from the base is a low triangle with bevelled sides and plain interior save for a smaller circular punty. The remainder of the triangular figure is filled with high-relief plain-topped little hexagonal buttons.

The rim is gilded but gilt appears nowhere else on the body.

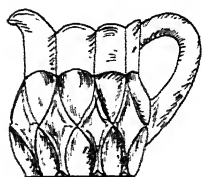
3-part mold, 2¾ in. high.

The character of this design and the high-relief cane are similar to those of "Button Arches" (Kamm, p. 108), a pattern which was made by The Duncan and Miller Glass Co.; and the faceted star on the base is identical with that of "Flambeaux" (Kamm, p. 112).

A similar large heart, but divided down the middle and without the thumbprint center appears among the Sandwich shards at the Massachusetts Institute of Technology.



EGG AND DART



This individual creamer is similar to many others, most of which are a part of large sets; this piece is brilliant and clear, tinted a lovely amethyst from exposure to light and chemical reaction on the manganese content. There is no resonance.

The melon-shaped body rests flat on the base of the bowl; there is a deep, straight-sided collar with four wide, flat panels, the rim scalloped to match. The lip is low and plain. The handle is pressed, and likewise plain.

Below the shoulder of the body, there are two horizontal rows of "eggs" in good, rounded relief, the upper row broad-arched across the top, but the lower almost perfect ovoidal figures. Between the two rows are diamond-shaped spaces with softened, bevelled margins and high flat tops. The lower ends of the diamonds extend to the base, the "eggs" not quite touching.

On the slightly indented base is a 20-rayed star, the rays slightly whirled.

3-part mold, 2¾ in. high.

This piece is similar to "Swirled Block" (Kamm, p. 115), "Cat's Eye and Block" (same p.); it is superior in quality to all which follow in this group.

The creamer is used here through the courtesy of the owner, Mrs. J. L. Mims.

FANCY CUT



This pattern has all the motifs used in cut glass—the sunburst, the long fans, and cross-ribbing, and the minute diamond-point, all with deeply bevelled margins. The piece shown here is something of an anomaly; it may be a hotel-sized individual creamer, a creamer for home use, or a child's toy, for many of the late patterns included a toy set of four pieces. In quality, it is mediocre.

It is unusual in shape, cylindrical, rather unstable, with a flaring base and slightly flaring rim. The latter is saddled, with a rather ugly lip. The handle is pressed, and longer than usual, with a row of rather blurred notches down each side of the back.

The body is covered with pattern in high relief, long fluted fans, sunbursts with minute faceted bits, wedges filled with diamond point, cross ribbed lances, etc. On the base is a large sunburst.

3-part mold, $3\frac{3}{8}$ in. high.

The sunbursts are identical with those on many other late patterns, "Flambeaux" (Kamm, p. 112), (dated 1902), "Checkerboard" (this book, p. 130), "Whirligig" (p. 103), etc. The notched handle is similar to that on "Buttressed Sunburst" (Kamm, p. 111), "Formal Daisy" (this book, p. 101), etc.

WHIRLIGIG

This is another miniature pitcher, the like of which is eagerly sought today for small cabinets; it was part of a doll-house set, made around 1898, the catalog of the United States Glass Company for that year showing many similar toy pieces among standard patterns.

This one has no artificial base, the underside of the bowl being pressed with a whirl with long outer rays in clusters and a small button center.

The thick, wavy rim is gilded on the top and down the sides as far as the pattern. The main motif of the design consists of three large pear-shaped figures with deeply bevelled sides, each containing an identical whirled figure with button-center. Between these pear- or tear-drop-shaped figures is an array of complex geometric figures, with stars and diamond point centers.

3-part mold, $2\frac{1}{4}$ in. high.

The covered sugar to match this little piece has a finial like that on the lid of "Fine Cut Medallion" (this book, p. 43). The whirligig or "buzz-saw" appears on other late patterns.



SWEETHEART

Another miniature creamer from a doll's set is shown here, a rather mediocre little piece with little to commend it save the pretty heart on each side with whirled rays on all sides, similar to those on the past pattern.

Inside, the heart is split down the middle and each half shows two patterns, an upper raised button and daisy pattern, six buttons surrounding a daisy, and a lower made up of a long wedge cross-ribbed in washboard fashion.

On the flat base is a sunburst identical with that on many other late patterns—"Checkerboard", "Whirligig", etc.

4-part mold, $2\frac{1}{2}$ in. high.

This pattern comes in full-sized pieces, including pitchers, berry bowl, sauces, etc.



PENNSYLVANIA

The above is the original name for this pattern, which appears in the 1898 catalog of the United States Glass Company; however, it may also have been made at a considerably earlier date as well.

The piece shown here is the creamer from a doll-house set or the individual bed-side creamer. It is rather mediocre in quality, as are many of the imitation cut-glass patterns. The body is slightly bulbous, with a waist and a short base, and with a large plain 20-rayed star impressed beneath.



The body carries a fancy over-all pattern, the chief motif of which consists of four large bevelled diamonds, containing a fine-cut pattern, not the regulation diamond point. Between the large diamonds is a large complex splayed figure made up of four long pointed arms not meeting at a center, with two vertical "pineapples" between, each with diamond point.

The rim is irregular, to fit the pattern, and is gilded on top and down the sides to the pattern.

4-part mold, $2\frac{3}{8}$ in. high.

This pattern comes in many pieces, including besides the usual ones, a large salt, salt dip, shaker salt and pepper, cruets, molasses jug with britannia metal top, lemonade glass, claret, custard cup, half-gallon tankard, syrup jug with metal cap, olive dish, decanter, ice tub, punch bowl and cups, whiskey tumbler, and champagne.

SNOWFLAKE



Like "Pennsylvania" and other patterns named for states, this pattern would seem to be a United States Glass Company design of late date, but the writer does not know its origin. The toy creamer is without doubt a part of a very large set, and is rather mediocre in quality and pattern.

There is a row of tiny beads standing up on the rim, over the lip as well, not gilded. The handle is pressed and four-square, with a smart in-curve at the top for a thumb-grasp.

The pattern consists of three large roughly hexagonal medallions with deeply bevelled sides, separated from each other by three long "pineapples" broken up into four sections; the upper and lower blocks are filled with diamond point, the side panels left plain. The large hexagons have slightly incurved sides and contain each a beautiful "snowflake" pattern, with a sunburst center and radiating points.

3-part mold, $2\frac{1}{4}$ in. high.

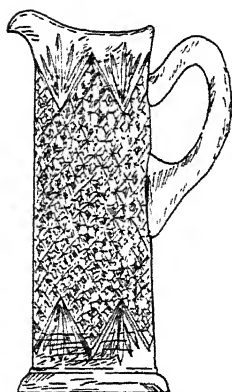
GROUP EIGHT

This group includes a few tall, cylindrical creamers, pitchers of the tankard type and "fancies". Most of the patterns were made in standard creamers, individual creamers, and often toy pieces, as well, but the last two in the list were probably made only in sugar and cream, intended as curiosities rather than for practical use.

What good purpose a tankard cream pitcher serves that is not better served by the standard type is a puzzle, for the tall pieces are decidedly unstable, especially when filled with liquid. They were not intended for syrup or molasses, for a covered molasses jug was included in many standard patterns. One dealer suggests that they were used for dessert sauces of various sorts, and placed on the table in addition to the regulation creamer.

A tankard half-gallon pitcher was standard equipment in many a home, for it took less room on the water-set tray than the jug-type pitcher; the small tankards were perhaps imitations of the larger type, for they were made in quart, pint, and even individual sizes.

SHEPHERD'S PLAID



One of the tankard-type, this piece comes in better than average clear, rather brilliant glass of good weight and some resonance.

The tall slender body rests on a wide shelved base hollowed beneath to a considerable depth, and the base of the bowl above this is one-half inch thick, for better stability. There is no pattern on the base.

The pressed handle is plain, terete, oval in outline. It simulates the applied type. Decoration is simple, consisting of a wide band of uniform small square blocks arranged diagonally from top to bottom, each block with bevelled sides. The top and bottom of the band are cut in deep V's, above and below which the interstices are filled with sun-rays.

3-part mold, 5 $\frac{5}{8}$ in. high.

This little creamer is sometimes seen in shops, and the equally tall open sugar is said to exist; the writer has seen no other pieces. It dates around 1890-1900.

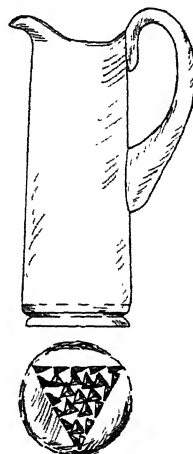
KALEIDOSCOPE

The beautiful perfectly plain tankard creamer shown here is fairly stable for its shape for the base is weighted with thickened glass. It is perfectly clear, brilliant, and resonant, as befits so severe a piece.

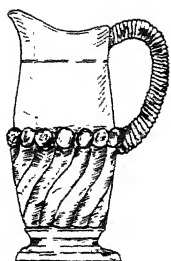
The handle is applied.

The only distinguishing characteristic of the piece and the reason it is shown here is the unique triangle on the base of the body, protected by a deep rim. It is composed of twenty-five separate little triangles, fifteen tiny right-angled bits, each with low facets, which form the unusual boundary, and ten high equilateral ones, forming high, sharp pyramids, in the middle. The name above applies to the base.

2-part mold, 7 $\frac{3}{4}$ in. high.



SWIRL AND BALL, VARIANT



Here is a pitcher which possibly was a container for pickles or mustard or other condiment for it comes in thick heavy glass of the bottle type although fairly clear and with no discoloration. The deeply inset ledge is too narrow to have supported a glass cover and was possibly capped with a thin piece of metal instead.

The tall cylindrical body bulges slightly through the middle and the upper half is plain, the lower covered with a spiral pattern in raised bars with a row of balls around the top, the balls in less than half round relief. The spirals end on a shelf above the thick waist.

The base is rather small but thick and hollowed beneath, plain on both sides.

The rim is plain and arches slightly to the broad blunt lip, which is depressed at the tip. The handle is pressed and oval in outline, with a pattern of rings which extend around the terete core.

3-part mold, 6 in. high.

The writer has seen no other pieces in this pattern but they probably exist. The pattern is very similar to "Swirl and Ball" (Kamm, p. 107), the balls in the middle of the body rather than at the broad flat base. The quality of the present piece is inferior.

None of the slender cylindrical pitchers shown by Kamm on pp. 106-109 inc. or in this book have the narrow ledge inside the body near the top, as this one does.

SWIRL AND DIAMOND

The beautiful creamer shown here is of the tankard type but so decorated as to lose the sternness and clumsiness of pieces of the type. The glass is crystal-clear, polished, and resonant. The lower half is much thickened to take the high-relief pattern, the upper of average weight. The rim is doubly scalloped and the lip long. The handle is applied.

The upper half of the body is devoid of pressing, but carries a delicate etched fern spray running horizontally. A bevelled line separates upper from lower halves, and below this the body bulges slightly and carries a beautiful swirled pattern made up of two alternate bands of parallel ribs and diamonds. There are six of the former and eight of diamonds running up-and-down on the body, the ribs having a sharp spine down the middle and the diamonds being equally high and sharp-pointed.

The base is plain.

4-part mold, 6½ in. high.

There is a sugar bowl to match this creamer, and also a vase-celery, but the writer knows of no other pieces: All three make excellent flower-containers.



RUBY BAR AND FLUTE

While ruby glass was not new, it received a sudden spurt in popularity just previous to the Chicago World's Fair, and countless souvenirs in ruby glass went back to the stay-at-homes to be cherished and loved for a whole generation.

The present lovely pitcher is one of these pieces, inscribed in flowing script, "World's Fair, 1893, Mrs. I. S. Loer". It is a tall, cylindrical piece, the basal portion billowing out like a hoop-skirt, with a short hollow base plain beneath.

The handle is applied and instead of the large bulbous base which is usual in late patterns, this one has a slight bulge just above the base instead.

The upper terete portion of the body is left plain and colored ruby, while the lower carries a vertical design in rather wide parallel bars in good, rounded relief, arched over the tops and bases.



Above them is an unusual pattern which joins the two body-portions of widely different diameters on a slope, consisting of half puntys or thumbprints, the tops sliced off diagonally, the rounded lower sides not quite touching the vertical bars.

The quality of this piece leaves nothing to be desired, the crystal clarity a beautiful contrast to the glowing ruby color.

4-part mold, 6 in. high.

This pattern did not receive the acclaim given "Ruby Thumbprint" and other contemporary patterns, and the writer knows of this single piece although a few others no doubt exist.

TORPEDO



This beautiful tankard-shaped creamer comes in a fine, clear, heavy glass with no discoloration and also practically devoid of resonance. It rests on a rather deep flared base hollowed beneath to the waist and decorated on the outside slopes and also underneath.

The body tapers gradually from base to rim, with massive decoration on the lower part. The rim is saddled, the lip high, and the beautiful handle applied.

Decoration consists of a horizontal row around the body just above the waist consisting of uniform "torpedoes" standing erect on their points in very high relief. Each one is split horizontally across the middle by a deep "punky" or thumbprint; above this is a still higher octagonal button with plain flat top and surrounded on the margin with tiny faceted triangles. Below the punky is a smaller erect ellipse, both ends pointed, containing two faceted diamonds.

Around the outside of the collared base is a row of half-torpedoes, sliced off diagonally. On the underside of the base is a small raised 12-pointed star, with torpedoes in the outer interstices, forming a much larger circle, each figure filled with the same motifs as the band on the body.

4-part mold, 6 in. high.

This piece is part of a set consisting of sugar, spooner and creamer, which has been in the family of the owner, Mrs. Oofy Owens, of Mansfield, Ohio, since the early Eighties. No other pieces are known to the writer.

NOONDAY SUN

Here is an unusual pitcher* built on bold lines with its almost unique decoration confined entirely to the base. The glass is fine, perfectly clear, and without any discoloration and with some resonance.

The cylindrical body tapers slightly from the base to the rim, and rests on a large cart-wheel base with a wide ledge below the thick weighted body, the ledge standing out a quarter-inch from the body.

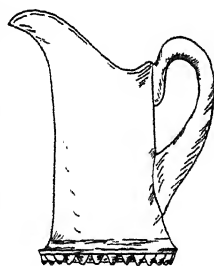
In the center of the base, is a penny-sized plain disc nearly flush with the table, support beneath surrounded by a sunburst slightly more depressed, made up of plain fluted bars, which, half way out to the margin are broken up into three rows of interlocked diamonds with shallow bevelling between and plain flat tops. Around the margin of the base is a row of large pointed hobnails, upon which the pitcher rests. The central disc and rays emanating therefrom look like the hot noonday sun blazing down on the Kansas prairies, or, perhaps, like the emblem of the Japanese flag.

The rim of the pitcher is saddled near the back, with a smart upward sweep to the high narrow lip. The handle is applied.

There is no decoration whatever on this pitcher, although this does not preclude the possibility that other pitchers, or other pieces in the pattern, may not be engraved.

Mold marks are completely obliterated both on the body and base; 6 in. high.

Neither the owner nor the writer has seen counterparts of this piece. It is similar to the tankard creamer of "Atlas" (p. 15), and would seem to have originated in the same plant.



*Drawn through the courtesy of Mr. W. L. Emmons.

THE KITCHEN STOVE



Not all the pieces in this pattern may bear the out-curved legs like the wood-burning kitchen stove of our grandmothers but the motif is unique enough to deserve mention. Highly impractical and unusable if one leg is chipped or broken off, this design must have been intended rather for show than for use on the checkerboard tablecloth.

The quality of the glass is of the finest for its period, but there is no resonance.

The body is of the tankard shape, the base of the body thickened to take the deep cutting, the base of the bowl deeply concaved and enlarged. At three places on this fancy basal border, three feet project, outwardly curved at the ends, and considerably thickened. Each is decorated on the outside with a large bevelled diamond with a square star inside, the design fitting into that of the rest of

this border, composed of sawtoothing, bevelled fans, smaller diamonds, etc.

The rim is unevenly curved, and the plain terete pressed handle rests on a long thick shield affixed to the body.

3-part mold, 6 in. high.

There is a tall open sugar to match this piece, and there may be still other pieces.

THE TOWN PUMP

Here is an amusing piece meant for the parlor whatnot rather than for use on the table; it represents a log with corrugated bark sprinkled generously with hobnail breathing pores set upright on four splayed branches at the base. It is slightly narrower at the rim and the glass at the base is considerably thickened for stability.

The twigs at the base are sliced off diagonally, each showing five annular rings on the end. The handle is a round twig curving out sharply on the lower free end and knobbed but not corrugated.

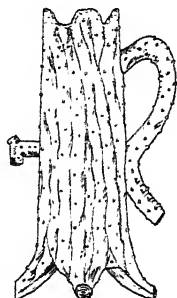
The pitcher has no lip save for a depression off center like the others on the rim. A spigot about half way up on the front obviously is closed.

The upper inch of the body and handle are of white milk glass, indicated on the drawing by stippling.

4-part mold, 7 in. high.

A novelty which is said to have been fairly common a few years ago but which is now seldom seen, this pattern comes in the creamer and a sugar trough to complement it in the form of a long prostrate log sliced off at the ends and showing growth rings, with the whole top open. It had no cover.

The set was made in the clear with white top, blue with the same top, green with white, and also in vaseline and white. It simulates blown glass but is pressed and dates from the period of maximum production, about 1890.



GROUP NINE

Included in this group are designs of creamers which do not rest on a flat base but on scallops, scrolls, short feet or longer sprawled ones, all more or less insecure footing and impractical as soon as a piece is chipped off or a leg broken.

A few have a well-defined stem or broad shallow waist, but most of them are shorter, with egg-shaped, spherical or short cylindrical bodies with from two to four supports beneath.

The creamers date from the Seventies to the Nineteen-Hundreds and run the whole gamut in character of their decoration. Many come in opaque glass only and formerly had covers, and many of them are more curious than beautiful.

DIAMOND WITH DIAMOND POINT



An attractive little piece is shown here, coming in flawless glowing glass of good weight, with no discoloration and some resonance.

The creamer is cylindrical but flares slightly top and bottom; the base and rim are coarsely and shallowly scalloped alike, the body resting on the center of the basal scallops. The lip is very low and rather broad. There is a wide ledge inside the rim for the missing cover.

The base is hollowed to the top of the scallops, with a large plain 24-rayed star on the bottom of the bowl. The handle is pressed, small, oval, and plain.

A continuous pattern surrounds the body in a wide band reaching from top to bottom, six long slender diamonds side by side extending from rim to base, each with bevelled sides and each sharp-depressed down its middle. Each diamond is broken up into four smaller irregular figures with bevelled sides. The diamond at the handle is split by a long plain panel to which the handle is attached. Top and bottom, between the diamonds, the background is filled with uniform diamond point pattern in fairly large size.

2-part mold, $3\frac{1}{2}$ in. high.

There is a small covered sugar to match this creamer, and without doubt other pieces exist. The pattern comes also in white milk glass, these two pieces not scarce in shops. The pattern is on the inside of the knobbed sugar lid.

This creamer is used through the courtesy of the owner, Mrs. M. R. Thompson, of Hawkinsville, Georgia.

HEAVY GOTHIC

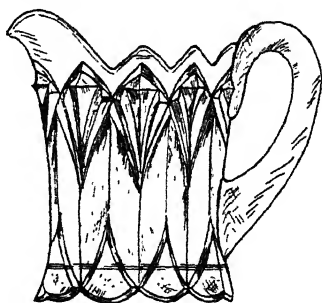
A rather massive Gothic pattern, this one comes in fairly thick but not heavy glass of good but not superfine clarity and polish; there is no discoloration and but little resonance.

The creamer is a good sized piece, cylindrical and flaring somewhat top and bottom. The base is buttressed with long tapering wedges broadly scalloped below and bevelled on all edges. The scallops are thick underneath with only a slight hollowed space, where there is a good sized plain twenty-rayed daisy or star.

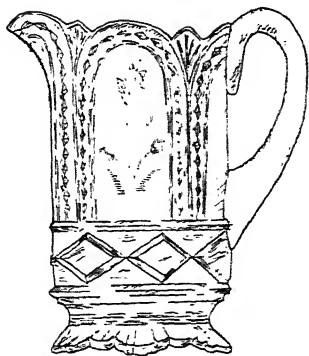
The rim is V-scalloped to correspond to the pattern and the lip rises only moderately in front. The pressed handle is a good sized rather thick plain terete rod with large round base, simulating the applied type. A thumb-grasp is faintly traceable along the top. The body is divided vertically into ten adjacent inch-wide "Gothic windows" with pointed bevelled arches above which curve outward with the flare of the body. Above and between each two windows is a graceful curving fan composed of trapezoids and triangles in high sharp relief. The plain "windows" are not flat surfaced, for a deep line down the middle divides each into two oblique planes.

2-part mold, $4\frac{1}{2}$ in. high.

The pattern is not well known but comes at least in goblets as well as the creamer, and without doubt in many other pieces. It is similar to "Heavy Diamond" (Kamm, p. 97).



DIAMOND HORSESHOE



This pitcher has considerable charm in spite of its multiplicity of pattern; it is clear and brilliant, of average weight, and has a fair resonance.

The body is cylindrical, with straight vertical sides, on a broad waist shelved above and with a wide scalloped and fluted base. The base has four large outwardly curved scallops, each in turn scalloped, and four alternating smaller V's which do not reach the support below. These scallops and V's are fluted beneath and in the center, on a plain background, is a large 12-rayed star with very sharp points, its center nearly as large as a cent left plain but surrounded by tiny faceted triangles. The rays of the star are split and faceted.

Around the lower fourth of the body just above the waist is a wide flat band outlined by two narrow heavy raised sharp-ridged bands, with through the center a horizontal row of eight large diamond blocks in high relief.

Above this band, the body is divided into four sections by four long vertical arched bands open at the bottom, each outlined on each side by a sharp raised line and containing a row of raised faceted diamonds largest over the arch and graduated smaller to the base.

The arches form large scallops on the rim, with deep interstices filled with high sharp inverted V's with fan decoration. The lip is low and forms the arch over the front panel.

Each panel save the back one is further decorated with a spray of several kinds of foliage.

The handle is applied and fitted below over the ridges in the body.

4-part mold, $5\frac{3}{4}$ in. high.

The writer knows of no other pieces in this attractive pattern, similar ones often coming in color as well and dating from the mid-Eighties. They generally come in a whole range of pieces.

FLOWER SPRAY WITH SCROLLS

The design shown on this creamer consists of a flower spray suspended from near the top center side flanked on both sides and the top by complicated scrolling in the form of sea weed (Irish moss, *Chondrus crispus* L.).

The body is highly ornate, this particular creamer coming in a rather dark but unpleasant shade of blue with a milk white top (shown by stippling), the top of the handle also whitened. The flowers and scrolling are gilded.

The bowl tapers from the rim to a rather narrow waist, below which the base slopes widely, the lower rim cut into four wide shallow scallops. The flat ring around the waist carries a single band of rather large beads.



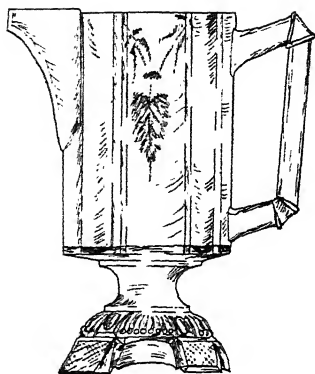
The rim is unevenly cut and the lip is low. The handle is pressed, terete in cross-section and oval in outline, grooved to imitate roping and complicated at the base by a ragged spread on the body, with a ring above this spread, a band of deep grooving above the ring.

The body is panelled vertically from rim to waist into eight broad, shallow convex sections, smooth on the inside of the bowl. Spread cross-wise across the top of each side is a scroll, with an uneven double scroll hanging downward from each corner.

4-part mold, 5 in. high.

This piece, of which counterparts are not known to the writer, dates from the 1885-1890 period. It probably comes in other colors besides the blue. It resembles in color, decoration and gilding "Panelled Holly" (this book, p. 59).

CELTIC CROSS



A pattern which is very interesting but scarcely beautiful is represented by the creamer shown here, which perches precariously on its diminutive waist and unsteady base. From present-day standards it is badly designed, but pieces such as this one are far more intriguing to the collector than ones which harmonize perfectly with present-day surroundings.

This creamer is based in cross-section on the square, but a square with each wide side well bowed or convex outward, and each corner sliced off in a neat concave arc, a unique form seldom met in old glass. Hence the name given above, which is similar in shape.

From the side, the pitcher appears to be rectangular, the sides straight vertically, with no flare, the base of the bowl tapering in sharply to the small plain terete waist. The base is unusually deep, domed, and roughly square at the bottom. There is a square standing erect on a diagonal at each corner, and be-

tween each two squares a curved block, the body resting on the corner blocks only. Each of the latter is filled with sunk diamond point, while the bevelled bowed bars between remain plain.

The body is devoid of surface decoration save for a delicate engraved fern spray hanging point downward from the center top on each side.

The handle is pressed, four-square in cross-section, long-rectangular in outline with each outer corner cut off diagonally and a slightly raised wedge "inserted".

The lip is scarcely higher than the plain horizontal rim and rises like a trough out of the front section, commencing half way down, ending at the lip in a down-curved spout.

3-part mold, 5 $\frac{3}{8}$ in. high.

There is a covered sugar bowl to match, in the clear, and perhaps other pieces; the pattern may also occur in color. The pattern was made by The Duncan and Miller Glass Co. and dates from the 1885-1890 period.* The cover of the pitcher is an exceptionally high dome.

DIAMOND POINT LOOP

A very ornate pattern is that represented by the creamer shown here†; it is a tall piece, roughly square in cross-section, the handle and lip placed on opposite corners. The base of the body tapers gradually to the shallow waist which is shelved just above and below. The fancy base is made up of short bowed sections of half-round bars, some with rounded ends, others sliced off diagonally; in two places a half-sphere is inserted, in three, the rounded tips meet, and in one they overlap, these extensions forming the points of contact with a support beneath. Just above these arches are six broad shallow diamonds, and above them shallow scallops. The under side of the base is hollowed to the waist, with a plain center, and three concentric circles of small waffles, the outer row the largest.

The ornate handle is plain and round in cross-section through the vertical section, with ribbed attachments to the body, a ring separating the two sections below. Above, a high nub forms a thumb-grasp,



* This company is one of the oldest in the country, having had a continuous existence from the Fifties, although the parent company, George E. Duncan and Sons, of Pittsburgh, was one of the thirteen absorbed by the U. S. Glass Company in the early Nineties. The writer is indebted to the President, Mr. James E. Duncan, III, for information concerning their early patterns and for an insight into the processes of making glassware.

† Through the courtesy of the owner, Mrs. Jack Bagwell, of West Monroe, Louisiana.

with three-fourths of a ring underneath, and on the broad flat top next the body is a fan-shaped arrangement of tiny petals.

The body is equally ornate; on each flat side is a wide flat panel curved below and flanked on each side by a long thin wedge of coarse diamond point widest at the top. On each flattened corner of the body is a wide slightly depressed flute grooved on each side with a fan-arrangement below fitting into the curve of the wide surface panels.

The rim is uneven, depressed most at the corners and the lip is low and nearly flat on the sides.

4-part mold, $5\frac{1}{4}$ in. high.

This pattern, which dates from 1890-1900, is often seen in shops, coming in the clear, light yellow, amber, pale green, and blue, in many pieces, including sugar, sauces, berry bowls, tall celery, plates, etc., some pieces with an engraved fern spray in the panels.

BEAD AND SCROLL



A simple but effective blending of a single decorative motif lends itself charmingly in this piece, which comes in glass of average clarity and weight for its period; there is a slight yellowish discoloration on this particular creamer but there is a good, hollow resonance.

The body is cylindrical, flaring slightly both bottom and top, the rim uneven, with five high points, but evenly scalloped throughout save over the lip.

The handle is pressed, terete in cross-section and plain oval in outline save at the basal attachment, which has a corrugated spread.

The base is unusual, the body resting on three broad sweeping scallops thick through the middle portion, the ends curved in a circular scroll, a double scroll at each junction. These circles are in good relief and carry inside a large raised bead.

Just above the deepest part of each wide basal scroll is a large raised bead, flanked on each side by four smaller ones, graduated in size, the smallest at the end.

The body is devoid of decoration save for a vertical row of twelve even-sized raised beads down each mold line, each connected with its neighbor by a short raised bar.

On the underside of the convex base is a large, plain 24-rayed star.

3-part mold, $4\frac{1}{2}$ in. high.

This piece was loaned by the owner, Mrs. J. L. Mims, of Hawkinsville, Georgia. Other pieces in the pattern are not known to the writer.

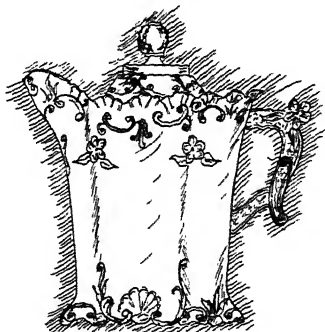
The creamer resembles in shape and decoration "Jewel with Dewdrop", "Teardrop and Tassel", etc., the spreading base of the handle being similar to that of the latter, as well as to several patterns shown in this book.

FORGET-ME-NOT, MILK GLASS

Here is another of the delightful little mustard pots so popular in a by-gone day, this one having a browned and torn label on the base reading "Prepared Mustard, W. S. & Co." The contents included "Mustard Seed, Brown and Yellow - - - - - total 100%." - - - - - Specialty Co." The small missing portion of the label would scarcely account for the missing portion of the total. Adulterants are not mentioned in this early era.

The creamer is dead white opaque glass, bluish through the thin edges; it has a fine sharp resonance. The body is hexagonal in cross-section and has six long flat vertical panels extending from rim to margin of the base. Both top and bottom flare considerably and both are unevenly scalloped to conform to the pattern. A cover fits deeply into the top, correspondingly six panelled tapering to a truncate cone above, with a beautiful sphere as a finial. The latter has a depressed bead at the top and four vertical rows of graduated beads from top to base.

The rim scalloping is further crenulated with pleating extending down into the separate small raised scrolls which form the main pattern. At each panel junction on the sides is an open raised forget-me-not, plain inside.



The main part of the body is plain, with more scrolling at the base similar but not identical with that above. Centered on four of the panels at the base is a small raised fleur-de-lis, while on the other two, one on each side, is a small "shell" with large bead in its center below.

The base of the bowl is half an inch above the basal rim and is without pattern but has a raised figure "1", which is not repeated on the inside of the lid.

The fancy handle is pressed, four-square, panelled, with a pretty forget-me-not at the outer upper corner; the margins down the vertical bar are raised and the space between margins stippled.

2-part mold, $3\frac{7}{8}$ in. high.

The open forget-me-not, with raised outline, is repeated many times in our old glass patterns, many of them known Sandwich patterns; it appears on "Scroll with Flowers", "Ribbed Forget-me-not", "Sunflower", "Dewdrops and Flowers" (Kamm, p. 50), "Dahlia", etc.

The little beaded finial on the lid is almost identical with that on a similar milk glass mustard pot, "Flute and Crown", etc. (p. 118), and the scrolling and handle are very similar to those on "Scrolled Spray", "Scroll Medallion", (this book, p. 91), etc.

PALM LEAF WITH SCROLL



This creamer is characterized by five tall upright palm leaves reaching from base of the bowl nearly to the band below the rim. They are in good relief, each with a sharp ridge down the middle and blunt at the ends. The glass is of better-than-average clarity and brilliance, and the pitcher is fairly heavy and has a good resonance.

The body is cylindrical but wider at the top than at the base; the bowl rests on a base made up of six thick spreading scallops, the ends curled up into a ball, the palm leaf emerging from the union of each two ball-ends. Inside the high-relief scroll is a fluted fan.

The rim is evenly scalloped, the plain lip rising from the front half with partial scallops at its base. There is a narrow band below the rim made up of the same crescent-scrolls which form the base, each with open end downward, the sides touching. Each is filled with a small fluted fan.

On the underside of the base is a raised penny-sized circle, depressed in the center, with a whirl of truncate-tipped ridges like those of the palm foliage.

The handle is pressed, four-square in cross-section, the margins softened; it is oval in inner outline, with a nub standing erect at the upper outer corner and two small brackets at the lower join to the body.

The pitcher formerly had a cover.

3-part mold, $4\frac{3}{4}$ in. high.

The writer knows no counterparts of this interesting creamer, which was loaned by the owner, Mrs. J. L. Mims. The pattern is typically southern, probably made expressly for this area.

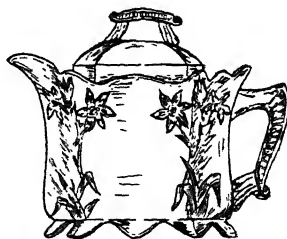
PRIMULA, MILK GLASS

One of the several charming little covered opaque pieces all of the same era and possibly all the product of a single factory, this one is similar to "Late Swan, m. g.", "Feather, m. g.", "Grape and Cherry, m. g." (Kamm, p. 92), etc.

This pitcher is hexagonal in shape, slightly longer than wide and rests on eight little wavy feet. The six sides are flat, curving outward slightly top and bottom and the four sides at the ends are slightly the narrower.

The base is undulating and the little feet flare outward at the base. The pressed handle is four-panelled, flat sided, with a line of decoration down each side terminating below in a tiny scroll.

The rim is wavy with a low lip. The six sides are plain except for a spray of flowers and foliage on each corner save for that on the front and back, which are left plain. Each spray consists of broad grass-like masses of foliage at the base, from which spring stems with smaller leaves, each with a single opened flower on each side of the corner, a six-petalled



flower which most resembles that of an English primrose (*Primula* sp.). Just below the rim, directly on each corner is a large bud in high relief, which resembles that of a clematis or fuchsia.

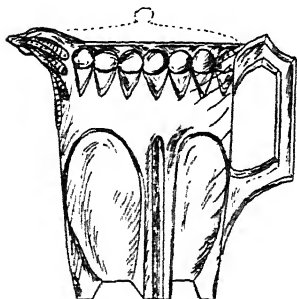
The domed cover is hexagonal, fitting deeply into the rim, and is plain save for the broad low handle which carries the same motif as the handle of the pitcher itself.

2-part mold, $2\frac{3}{4}$ in. high.

This attractive little pattern comes in covered sugar to match, but probably in no other pieces. Like other similar patterns, these two pieces were sold as containers for mustard in the early Eighties. Patterns similar to this one often come in a creamy milk glass and turquoise, rarely in green. Sometimes they come in the clear and in clear colored as well.

The raised numbers often found on the bases of covers or bodies are missing here. The handle on this piece is repeated on "Scroll Medallion" (this book, p. 91).

BUTTRESSED LOOP



A rather amusingly clumsy creamer is this one, the base of the body ovoid and truncated, and overlain with a massive structure having four squared buttresses ending below in four stubby feet.

The glass is clear, slightly wavy (in some pieces) rather brilliant, and has a high resonance.

The buttresses are looped or arched over their tops and the body is depressed, with a bevelled line for outline. Down the center of each buttress is a deep flute arched across the top but not below.

The rim is plain and horizontal but has a considerable flare to accommodate a cover, which is missing. The lip is low and broad and is decorated on the lower side with a fan-spread emanating from a large ovoid jewel just under the tip, each ray of the spread well

rounded and fine-cross-barred; there is a row of tiny dots or beads between each two ribs. Just below the rim is a fancy horizontal band composed at the top of very large beads in less than half round, and below them a row of drapery in low relief.

The rather awkward little handle is pressed; it is rectangular in outline with the top outer corner sliced off on a curve, the lower horizontal attached by a long bracket to the body.

The dollar-sized circle on the base of the bowl carries a pattern of uniform fine cut unrelated to any motif on the body.

2-part mold, $4\frac{1}{4}$ in. high.

This pattern is often seen in shops in creamer, sugar, and butter dish and there may be more pieces; it comes in the clear, light yellow, amber, and in a medium blue, and sometimes in green as well.

The buttressed feet are not unlike those of "Panell'd Thistle", the jewel under the lip is often used, and the circle of fine cut on the base is similar to that on many other patterns although not identical.

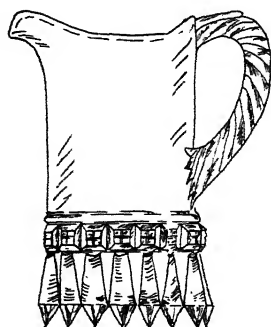
CHANDELIER

A fine old pattern which goes by the appropriate name "Chandelier" is shown by this creamer, a pattern many pieces of which have been held in a single family since they were a wedding present in 1880.

The clear, fairly brilliant creamer is without discoloration and has some resonance. The body is cylindrical, with no flare at the top or bottom (save in the pattern itself), the rim being practically straight across save for a slight rise at the handle. The lip is low and narrow, and considerably depressed at the end.

The rope-like pressed handle has a semblance of thumb-grasp at the top, plain and slightly depressed in the middle, and the basal attachment is splayed on the body.

The only decoration on the piece consists of a deep band around the base which resembles the prisms which hung suspended from an old-time hanging lamp; one can almost hear them jingle. At the top of each "prism" is the



square which was attached by bent wires, here decorated with a depressed double-line cross.

The base is cut out to enhance the prism bases, the body resting on these tips and the sharp fins which run back to a central disc of quarter-size, convex and also touching the support beneath.

4-part mold, 5 in. high.

This pattern, in the clear only, comes with the upper part of the body engraved with a fern spray as well as clear. It comes in many pieces but is seldom seen—several high round covered compotes, the finial a corona of erect prisms and the stem a circle of prisms, several square high covered and open compotes, three low open compotes, open sugar, creamer, butter dish, spooner, celery vase, berry bowl, sauces, etc. There is also a good-sized ink-well like the base of the creamer, with a gutta-percha lid and a metal inner ring stamped "Davis, pat. 1889", indicating a long period of production or a rebirth.

TRIPLE BAR WITH CABLE



Obviously a pattern closely allied to "Double Ribbon" and "Grated Ribbon", is the one represented by this creamer which is built on too generous lines, an inverted bell with straight sides, widest at the rim and tapering to a broad shallow waist with a wide sloping base.

The rim is straight across the top, with a high-arched lip decorated outside with long fan-shaped raised ribs spreading from the tip of the lip. There is a plain semi-circular ringed area at the end of the lip.

The generous molded handle is smartly arched and most convenient to the hand. The base is broadly domed and plain beneath. However three broad shallow cuts up from the base give it a tripod support, outlined on its margin by a raised cable. Each leg also carries a fan motif of raised tongues with an indented dot in the end of each.

The rim and lip carry the raised cable of the base and an inch below the top is a bevelled line. The whole body is severally plain, with three groups of straight bars down each mold-line, each group consisting of three bars sharp down the center ridge and pointed at each end.

The metal is beautifully clear and polished, as befits a piece so nearly devoid of decoration.

3-part mold, 5½ in. high.

This pattern is made no doubt in many pieces in the clear only. The lip is practically identical with that of "Double Ribbon" and the handle, too, is similar; the piece resembles "Grated Ribbon" (Kamm, p. 54) also in its general characteristics; and its shape, quality, bevelled band across the top, the sharp-ridged vertical bars and the tripod base all recall also "Bearded Head" (Kamm, p. 81).

The too-generous handle is similar to that of the creamer of "Cardinal", "Jacob's Ladder", "Fan with Diamond", etc. although this pattern is no doubt a decade later than most of these.

The cable motif appears on such patterns as "Lion with Cable" (this book, p. 35), etc.; see that page for discussion of the "cable" patterns.

COLORADO

The above is the original name for this pattern, which was put out by the United States Glass Company during the early Nineteen-Hundreds, and even as late as the date on the little piece shown here.

This little creamer, of spherical shape on three absurd out-curving feet is decorated only on the base and rim. The deep vertical collar is plain save for a row of beading on the rim extending part way up on the otherwise plain low lip. The handle is applied.

The base has a band of beading and scrolling, below which the rather thick feet protrude, each with a large ovoid-jewel near the top surrounded with scrolling. The jewel



may be in a different color than the body, and the embossing on the base is gilded.

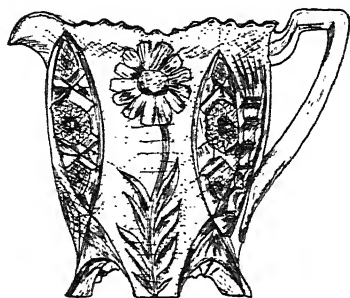
Engraved on the body in gilt is this phrase, "Emma Birely, August 22, 1908".

There is a plain, deep 14-rayed star on the base of the bowl.

3-part mold, $3\frac{3}{4}$ in. high.

This pattern comes in the clear and also in a deep, bottle green. both with a profusion of gilt. There are many pieces, typical of the late era, most of them with the tripod base.

RED SUNFLOWER



While not in good standing with dealers at present, pitchers of this type will no doubt become collector's pieces after a few more years have passed. This one dates from around 1900 or even later, after the ruby-red era introduced during the Chicago World's Fair in 1893 had set the pace. The background of this piece has been painted with a ruby glaze and then refired.

The glass is clear and scintillating like much of the late ware and it is thick and heavy to permit deep cutting.

The creamer is bulbous above the middle, curves in slightly at the uneven crenulate rim and tapers to the base of the bowl, again spreading slightly as four short feet an inch wide at the base.

The lip is low and the handle like many others of its period, difficult to grasp.

The body is too highly ornate for present-day taste, with its deep sunk pattern and its profusion of red and gilt.

Decoration consists of a large sunflower plant repeated thrice around the body, the head, stem and foliage all deep cut to imitate cut glass. Flanking each plant are two long sharp ovals with deep beveled edges, each centered with a large sunburst, with faceted figures above and below, some filled with fine grating. The base carries a large deep-cut four-pointed star with a sunburst in the outer half of each and fine-cut in the center.

The rim is gilded on the top and so are the sunbursts on the sides. The background is ruby-glazed save for the back, around the handle, which is left clear. The handle, too, is clear.

4-part mold, $4\frac{1}{2}$ in. high.

This pattern comes in a set consisting of sugar, creamer, spooner, and butter dish, with other possible dishes as well. It is stamped on the inside-base "Near Cut", a word appearing also on the base of "Late Thistle" indicating a like origin, which is unknown to the writer.

ROSE POINT BAND

This lovely if late pattern is frequently seen in shops in several pieces, including a large serving plate, a flat cake plate in a silver holder, spooner, covered butter dish, etc. Some dealers call it "Clematis" but this name is preempted by a much older pattern.

The little kettle-shaped creamer rests on four absurd little boot-shaped legs; the glass is of fine quality, clear, without imperfections or discolorations, and it has some resonance.

The little bowl is hemispherical, widest below the horizontal band below the rim, where it is slightly constricted. The rim is edged with alternately high and lower scallops and the lip is high and plain, narrow at the tip.

The small handle is pressed, four-square, and plain.

The little legs are plain. The most outstanding feature of the pattern is the lovely band composed of almost microscopic faceted figures, forming tiny rosettes and half-rosettes like a band of fine old rose-point lace.

Below this band there is a sprawling, deeply-cut floral spray composed of half-opened "tulip" flowers on bent-over stems, with long, spatulate foliage.

The deeply "cut" grooves of stems, flowers, and leaves are often colored and then gilded over, much of the ware found being devoid of color however, for it has been removed.

4-part mold, $3\frac{3}{4}$ in. high.

There are many late patterns with color applied to the deep grooves, such as "Carnation" (this book, p. 131), "Dogwood" (Kamm, p. 69), etc. This piece is drawn through the courtesy of the owner, Mrs. J. J. Whitfield, of Hawkinsville, Georgia.



HONEYCOMB WITH FLOWER RIM



A highly ornate pattern is shown by this creamer, one with many decorative motifs which blend into an interesting if not pleasing whole.

The bowl has a rounded base which is supported by three stout feet with swan's neck brackets extending high up on the body. The rim flares outward and is decorated with a band of large five-petaled flowers which overlap slightly, each with a beaded center and stippled petals.

The handle is pressed, and is placed on a thin wide shield with a row of tiny beads down each side which blend above with the wide band of feather-vaning which extends down the back of the handle gradually widening below and into the broad outwardly curved foot beneath.

The other two supports of the tripod base stand out at the top half an inch from the body, double back on themselves, and spread out in a flaring curve, with feather-vaning extending nearly to the top, and with a row of small beads on each side above.

On the rounded base of the bowl is a large daisy in well rounded relief.

The creamer had a cover, which is missing.

As though insufficiently decorated, the whole inside of the bowl is pressed in a honeycomb pattern, each hexagon standing out in convex relief, so that the play of light through the glass is very pleasing.

The glass is beautifully clear, of good weight but has no resonance.

3-part mold, $4\frac{1}{4}$ in. high.

The creamer shown here is a beautiful emerald green color with gilding on the buttresses and handle. No doubt the pattern comes also in the clear, with or without the gilding. There is a covered sugar to match, and undoubtedly a butter dish and spooner, with other possible pieces. It may come in light yellow and amber as well.

The pitcher resembles "Flower Flange" (Kamm, p. 83) in the rim floral band, in the massive bracketing, and in the brilliant shade of green.

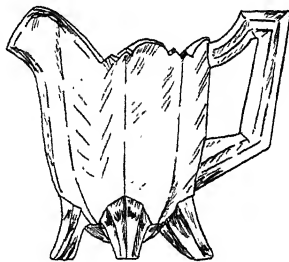
QUADRUPED

A quaint little pitcher built on unusual lines is shown here, an ovoidal body resting on four short spreading legs. It comes in glass of good quality, very thick ($\frac{1}{4}$ in. at the rim), clear, well polished, but slightly greenish in tint and without sound when struck.

The little bowl is egg-shaped at the base and the short feet set well up on the body; they are four panelled on the outside and smooth on the under side. The body is divided into eight wide flat vertical panels with fairly sharp margins, and the rim is scalloped to correspond to the panels over the back half, a small V-scallop on each side of the larger middle one. The lip rises over the front half in an ungainly curve, and there is a deep V at the tip. There is a plain 21-rayed star on the base.

The pressed handle is rectangular in outline, slanting upward, with an in-curve at the top for thumb-grasp and a thickened base. There is a narrow panel on each side.

This piece is sometimes seen in shops, with a matching sugar bowl. There are undoubtedly a few other pieces. It dates from around 1900. This or a very similar pattern was made by the A. H. Heisey Glass Company.



SHELL AND SCROLL

Pieces in this pattern come in a thick heavy milk glass in a dull finish creamy opaque ware quite unlike much of the milk glass on the market. It also comes in a caramel slag and possibly in glass of other texture. There is a fine high sharp resonance.

The creamer is a straight sided cylinder resting on three sprawling scrolled feet, the base of the bowl nearly touching the support beneath. The rim is unevenly scalloped and the lip much lower. The molded handle is placed high on the body: it is four-square, rounded in outline, and has a double scroll for thumbgrasp and another below for balance.



Under the top attachment is half a daisy of five petals and the lower attachment has three tiny scallops on each side. Down each side of the handle is a delicate spray of foliage and clusters of berries.

From each of the scroll feet there radiates upward a low-relief pattern of ragged foliage with the tip in high relief, and spreading upward and out from each of these leafy figures is a large shell in low relief reaching nearly to the top of the bowl. Each shell is made up of long beaded straps arranged fan-wise. The shell does not extend under the handle.

In the center top of each side is a high-relief leafy scroll with another similar one near the base.

The creamer had a top which unfortunately is missing. Tops of other similar scrolled patterns have an arrangement of scrolls as finial.

3-part mold, $4\frac{1}{4}$ in. high.

The particular pitcher shown here is further embellished with amateurish daubs of red and green paint splashed in horseshoe shape on the middle of each side, with further colored bits on other parts of the body, but the pattern comes also without these disfigurements. Such daubs were often added by a minor company to whom the original pieces were sold, who further decorated them for its particular trade.

The pattern comes in covered sugar with four scrolls for a knob, covered butter with similar finial, open spooner, oval flat open salts on four scrolled feet, salt dips, long oval pickle dish on four feet, and probably other pieces.

All the scroll patterns shown in this group are very similar.

FLUTE AND CROWN

Mr. Lee, antique dealer, of Allen, Michigan tells me that covered milk glass creamers of this type were containers for prepared mustard, with the covers glued to the bodies, and that as a young clerk in a grocery store he remembers selling them during the Early Eighties, 1880-1884. Covered sugar bowls to match could generally be purchased, as an inducement to use more mustard.

All pieces of this type which the writer has seen are charming little pieces, worthy of collecting, and a far cry from some of the grotesque patterns overloaded with decoration to catch the housewife's eye.

This pitcher is a sturdy piece, thick and dead white opaque, with no fire glow. It rests on four scrolled feet growing out of four stout buttresses extending down the sides from the rim.

The rim has a large scallop on each side and at the back, which is further fine-scalloped. The lip is low and wide and underneath, spreading from the middle front of the body is a raised fan with a round jewel as a center.

The small oval handle is pressed but is corrugated and spread at the base like many of the ribbed applied handles.

The body is round in cross-section and is without decoration save for the ribbed buttresses and a band of fluting around the base.

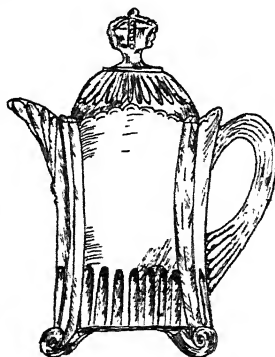
The base is plain.

The high domed cover is fluted around the shoulder and has a crown for finial with cross-bands with raised beads like jewels, with a larger one on the top.

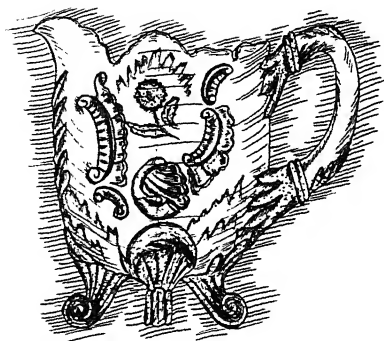
The single decorative motif of this pattern, save for the jewels in the crown consists of fluting or the reverse, ribbing, and is effectively handled throughout.

4-part mold, 4 in. high.

This piece lacks the figure inside the lid or on the base, which many similar ones have.



WINGED SCROLLS



The creamer shown here is a fine yellowish-cream-colored milk glass piece with a high, sharp bell-like resonance. It appears to be a fine piece of china rather than of glass. It is fairly thick and heavy, but not massive, and is not opalescent. The writer has seen numerous pieces, but always in the same deep cream color, with, however, variations in the surface color. Some pieces are gilded on the raised parts, and on the feet and handle (indicated by stippling); others come without the gilt but with the upper part heavily splashed with dark green paint like stippling, and pieces are found devoid of any color save that of the glass itself.

Patterns like this one delighted the hearts of our grandmothers, into whose rococo homes they fitted admirably, but today our interest in them is more historic than utilitarian.

The body of this creamer is a deep bowl with rounded base, to which are fixed three short scrolled feet bracketed to the body with curved leafy foliage in very high relief.

The rim is uneven, a large deep scallop on each side further fine-scalloped and the high lip scalloped part way up. The handle is pressed, and elaborate, having a double ring near the upper and again near the lower attachments, with a leafy spread on the body. The vertical section is terete and plain save for an acanthus leaf embossed on the lower part.

Decoration on the body is profuse, consisting of long, complicated winged scrolls scattered without harmonious placing over the side, a large nearly circular highly embossed one being placed just above the foot leafage, and flanked above and at the side by longer sections, with a low-relief sawtoothed figure at the top, just under the rim. Centered in the area thus partially inscribed is a sunflower with foliage, in low relief.

The front of the pitcher, under the lip, is decorated with a vertical spray of many-ribbed foliage in high relief. Around the basal third of the body between the scrolling are thin, low relief wavering motifs like tongues of flame.

4-part mold, $4\frac{3}{4}$ in. high.

This pattern, which is fascinating in spite of its overload of designs, comes in many pieces, a deep oval berry bowl on four feet with sauce dishes to match, covered sugar with scroll for knob, spooner, butter dish, etc.

FLUTED SCROLLS

This is another of the rather massive scroll designs, similar to the last three, this one less profusely decorated; this particular piece is a canary color with rim and top of the handle milky white.

It is a thick, heavy piece, ovoidal in shape, the base resting on three massive scrolled and corrugated feet, with handle ribbed to match. There is a dime-sized raised circle on the base with corrugated edge, which apparently simulates a pontil mark.

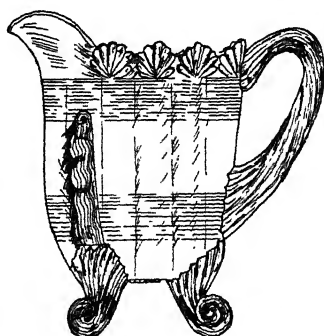
The rim is doubly scalloped, with a pretty pattern of erect shells or acanthus foliage in seven sections, the pattern not continued over the high, plain lip.

The body is panelled vertically on the inside, each bar convexed slightly inward; on the outside there is an inch-wide horizontal band around the body just below the rim shell-band consisting of fine reeding, with a similar band below the half-way mark.

Near the front, on each side, is a long, wavy, corrugated bracket or buttress, standing out in very high relief, ending at the top in a small scroll.

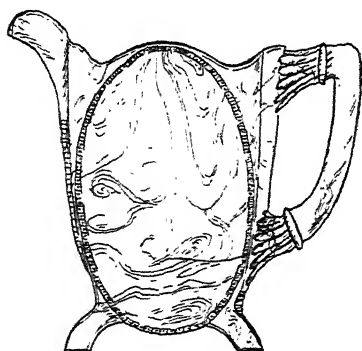
3-part mold, $5\frac{1}{4}$ in. high.

There is a covered sugar to match this creamer, with a scroll as finial on the cover; the pattern comes also in amber and a sapphire blue, the latter having sometimes an embossed band through the middle with flowers in burnished gold.



The general character of this piece is very similar to the two following patterns, and no doubt all were designed by the same hand: "Lion's Leg" (Kamm, p. 82) and "Flower Flange" (p. 83), having the same fine cross-ribbing and convexed bars inside the body.

OVAL PANEL



This unique pattern was made by Challinor, Taylor and Company, of Tarentum, Pennsylvania, appearing in an old undated catalog probably of the Seventies. This company, with many others, was absorbed by the United States Glass Company around 1890.

The pattern is illustrated and named "No. 28 Oval Sett". It comes in creamer, sugar and butter dish, no other pieces being shown. It was made in slag also called agate and marble glass, and also in "opal" and in dead white milk glass, the latter two sometimes decorated with enameled flowers in two different designs, one practically covering the side, the other more compact.

This particular piece is made of the slag ware in a beautiful shade of deep purple, lavender, turquoise and dead white, the lower parts in general in darker tones, and it appears to be a piece of

Italian marble rather than glass.

It is rather heavy but not thick and, like other slag pieces, has a beautiful high resonance. The body is rectangular in cross-section with the ends bowed outward, the sides flat. The corners are barely rounded off, nearly sharp. The sides curve inward below and then out again to form the unusual base, the end-view quite different from the side, the latter showing out-curved bracketed feet.

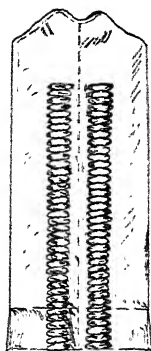
On each side is a large flat oval, equally as wide in the lower half as in the upper, outlined in a narrow slightly raised band of cross-ribbing. There is no decoration on the side, the cnyx-like stripes of the colors blending to form sufficient decoration in themselves.

The rim is uneven, to conform to the large oval, and the lip is rather clumsy and high. Under the lip, in front, two narrow parallel bars extend to the margin of the base, each one composed of short embossed ribs side by side with ends rounded off. There is a similar pattern of ribbing at the back, under the handle.

The handle is pressed, nearly terete in cross-section through the middle, a ring near each outer corner, and a splayed petaloid pattern between the ring and the body.

2-part mold, 5¾ in. high.

Other slag patterns appearing in this book are "Flying Swan" (p. 81), and "Stylized Flower" (p. 127). There are still a few unrecorded patterns, all probably the product of the single factory named above. All slag pieces command seemingly unreasonably high prices. They are very fragile and fairly scarce.



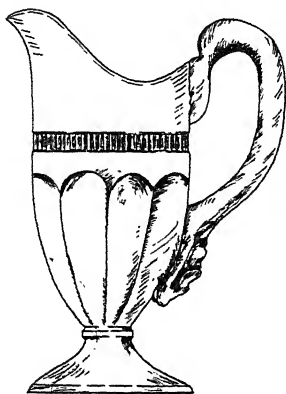
GROUP TEN

Like compotes, large water pitchers seem to exist in patterns many of which are seldom found in creamers, sugar bowls, butter dishes, etc., for these pieces were not put to such hard use and were preserved. Many of the pitchers shown here are seldom seen in other pieces, although, of course, each was only a part of a large set.

These pitchers grade from those on fine high stands to those with no artificial bases, and the handles from the massive early applied to the fancy pressed type.

Decoration runs the gamut from the early colonial type, through geometric and imitation cut-glass types, through the floral, fruit and insect pieces to one historical pitcher, and the dates vary from 1870 to 1905 and thereabouts.

LOOP WITH PRISM BAND



An exceptionally fine pitcher is shown here, a graceful urn on a high pedestal with a massive early applied handle.

It is a fine example of the glass maker's art, thick, heavy, and clear save for a few scattered hair lines; the glass has a brownish cast like some of the fine Irish glass, and there is a deep hollow resonance. Margins are not sharp but while distinct are smooth to the hand.

The long tapering body rests on a stand with a thick flattened ring through the middle. The deep flaring base is plain and hollowed to the waist.

The rim is deeply saddled on both sides, with a slight rise at the back for handle attachment and a long curved rise to the lip in front.

There is a wide band around the body below the upper handle attachment, above which the pitcher is plain. This band is made up of fine vertical sharp-edged pleating.

Below this band are long narrow vertical panels tapering to the waist and broad arched over their tops; they are slightly indented just under the arches but otherwise flat.

The exceptionally massive applied handle is $1\frac{3}{8}$ inches wide at the top and remains wide and flat throughout its length, being an inch wide at the top of the lower attachment. The turned-under tab at the top is thick but triangular in shape, while the lower is two inches long and $1\frac{1}{2}$ inch wide, stamped with four cross-bars.

3-part mold, 9 in. high.

This pattern appears to date from the Seventies because of the massive applied handle and the general character of the design; it comes in sugar, creamer, spooner, water pitcher, and no doubt many other pieces.

The loop resembles that of the old "Loop" pattern and the band that of "Prism"; a similar prism band occurs on several rather late patterns, in light weight glass, often engraved as well.

PATTEE CROSS

The milk pitcher illustrated here is a beautifully shaped piece for one so late, dating from a period when form and decoration were at their nadir. The glass is of good quality, better than average, with a brilliance and good deep resonance but slightly bubbly and faintly tinged with green.

The bowl is long-cvoidal in shape on a fine high, hexagonal stand with a broad hexagonal base. The lower third of the bowl has six wide flat panels broadly arched across the top and tapering to the waist, through which they extend to the margin of the base. Through the middle of the waist is a thickened hexagonal shelf with rather sharp edges and corners.

The upper two-thirds of the body is decorated with a continuous pattern extending from rim to the arched panels, and consisting of three interlocked motifs, one a large figure with four long sharp-pointed ellipses in high raised relief and outlined on all sides with a rib of saw-



toothing. Centered in this large "flower" is the second motif, from which the pattern is named above, a smaller four-armed cross with wedge-shaped arms bowed on the outer margin, bevelled on the sides, and filled with raised diamond point. This figure is called a "Pattée" cross. Above its arc-like upper and lower arms is a section of sunburst.

Between this double figure and the next similar adjoining one remains a pillow-shaped space with bevelled margins and filled with good-sized diamonds, each with an English hobnail figure on its flattened top. The sides of this diamond-shaped pillow are altered by the incursion of the two arms of the adjoining pattée crosses.

The rim of the pitcher is saddled, high at the back, and higher in front. The mid-portion of each side is evenly scalloped. The handle is pressed, panelled, and plain save for the outline, the upper arm arched outward and up, the vertical curving from the outer corner to the attachment below.

3-part mold, $8\frac{3}{4}$ in. high.

Individual motifs on this complicated pattern appear on many other patterns of the 1895-1905 period. There are many pieces in this pattern, the provenience of which is unknown to the writer. Many pieces are heavily gilded.

ETCHED GRAPE



3-part mold, 8 in. high.

This pattern comes in the clear and in a beautiful emerald green; it was made from about 1900 to 1905 by the United States Glass Company. It occurs with and without the etched grape pattern, although the name above refers to the grape motif as being the more definitive.

The pattern obviously differs from the numerous other grape patterns in being surface decorated here rather than pressed as in the others.

STAR IN HONEYCOMB

While heavy and thick and of good, sturdy construction, this pitcher has an effeminate grace lacking in many of these large pieces; the body is taller than and not as bulbous as many similar pitchers, and the pattern resembles an old piece of embroidery so popular on lingerie of the Eighties.

The upper half of the body is devoid of decoration but the arched rim is evenly scalloped even nearly to the lip, which is high and broad and slightly depressed at the tip. The old-type applied handle is crimped at the base, the turned-up end stamped with two plain cross-bars. The upper tab is long and triangular, with a long slender tip pointing downward.

The wide decorative band which covers the lower half of the body is made up of several motifs; there is a double row of inverted scalloping around the top, with vertical cross-bars between the two raised outlines, with a wide band below it of large diamonds side by side, outlined in a thick raised line, the middle not in relief. Across these diamonds are two hori-



zontals, which form large inner hexagons, the most prominent part of the whole decorative band, each centered by a pretty six-pointed flower in line-relief on a background of small sunk diamonds.

The lower horizontal row of motifs consists of "pineapples" standing erect, in two widths, the narrower filled with cross-ribbing and the wider with diamonds with inner sunk figures of small "X's".

In spite of its crimped, applied handle, this piece dates no earlier than the 1885-1895 period, for the various motifs are typical of late patterns. This design comes in clear glass and in many pieces, including creamer, sugar, butter dish, spooner, etc.

BUTTERFLY



This pattern is known to dealers by the above obvious name although absent from the literature. This is the milk or small water pitcher size of a most attractive pattern, coming in beautiful glowing glass fairly thick and heavy, with the corners nicely softened, and with a good, hollow resonance.

In shape it follows the general character of the period, a long cylindrical body of even width down to the curve in to meet the waist; the latter is shelved above and below and is plain and round in cross-section resting on a rather deep domed base plain both outside and in.

The rim is horizontal over the back half, with small even scalloping, the lip rising from the front half with a plain margin. The handle is pressed but resembles the late type of applied handle, terete in cross-section, with an enlarged base and a slight thumb-grasp at the top.

The whole body is covered with pattern in several blended motifs, a massive band around the top slightly below the rim consisting of "doughnuts" or bull's-eyes with bevelled drapes suspended from them below. There is a similar row of hollowed circles, without the drapery, around the base of the body above the incurve to the waist, with deep ribbing just below reaching to the shelf above the waist, each rib in good, rounded relief and arched across the top.

Through the body slightly below the middle is a row of four beautiful large butterflies, wing-tips not quite touching, each in soft, rounded relief, glowing with light.

4-part mold, 8 in. high.

"Butterfly" is sometimes seen in shops in a few pieces, and is a ware of the 1895-1905 period. The pattern resembles "Stippled Leaf, Flower and Moth" (Kamm, p. 48), with the same handle and same indented stippling. The ribbed "corsetting" around the body is similar to that on many patterns, such as "Wildflower", "Tree Bark" (Kamm, p. 49), etc. The band around the top of the body resembles that on "Jewel and Shell" (Kamm, p. 68), etc., and indented beading is also used on many patterns, including "Leaf and Dart", "Clear Diagonal Band", etc.

SPANISH-AMERICAN

This is obviously the "Dewey" pitcher, but that name having been pre-empted by another pattern, the above is used instead. The date is apparent, and the piece carries many motifs typical of that era, making it a most interesting historical piece, albeit rather late. In time there is no doubt it will be a most cherished item.

While this pitcher is often seen in shops, the writer knows no other pieces in the pattern although "Dewey" boats are rather common, especially a milk-white battleship "Maine" with a large bust of the General on the cover, and another without the bust, but with regular warship fittings on the cover.

This pitcher comes in the clear and possibly in colors, and in glass of good average weight and clarity. It is tall and cylindrical in shape, constricted at the doubly shelved waist, the base below being plain and hollowed.

The plain pressed handle simulates the applied type. The rim is gracefully curved with a low lip de-



pressed at the tip and a rather heavy strand of cable around the margin, over the lip as well.

The whole body is covered with heterogeneous decoration, very unbalanced, on a background of fine indented beading arranged in horizontal rows. Around the base of the body, in very high relief, are four massive pyramidal piles of cannon-balls topped by an empty shell upside down. Between the piles are various motifs, two guns crossed; two swords crossed, with rope and tassels; an anchor with stars; and a large pattée cross, all in good relief.

Near the front, under the lip, but not centered, is a large medallion outlined in a laurel wreath in slight relief, and containing in very high relief a bust of Admiral Dewey. From one side of the wreath projects the Admiral's flag with two stars. In the middle of one side in good relief is the flagship "Olympia", a box-like ship with two high masts and a full set of flying sails, and with men in the crow's nest half-way up the mast, firing off small cannon.

Crossed at the back, under the handle, are the United States and Cuban flags, the former with forty-four stars and a streaming ribbon labelled "In God We Trust".

Under the Cuban flag is a large cannon reposing on its wheeled transport in the tall grass and above it and to one side is a group composed of two signal flags and a short cannon, crossing each other at acute angles.

Under the lip, in front of the body two cannons are crossed, with a large screaming eagle just beneath, bearing a ribbon insignia with the words "E Pluribus Unum".

In the frosted sky over the back of the battleship is a constellation, the Northern Cross.

Each motif of the many on the body of this pitcher played its part in the conflict, and the whole ensemble forms an interesting document on the Spanish-American War.

4-part mold, 12¾ in. high.

CHAIN WITH DIAMONDS

A fine old pitcher is this one, similar in shape, old-type applied handle, and pattern to several others of the 1870-1880 period; the glass is beautifully clear, glowing, free from discoloration, but without any resonance whatever.



The urn-shaped body—called "half-gallon jug" in old trade catalogs—is large and bulbous with a pronounced neck and a flaring rim and rests on a deep shelved, hollowed base. The rim is nicely arched, and the lip is very broad and slightly depressed at the tip. The waist is shelved above and below, and the base is plain on both sides with no pattern on the base of the bowl.

The massive handle, over an inch wide at the top, tapers slightly and is decidedly flattened down its whole length; it is turned up at the base and stamped with a large raised acanthus leaf.

The pattern is confined to the widest portion of the body and consists of six large bold overlapping circular links of a chain, with deep bevelled outlines, and in the center of each link is a vertical arrangement of three diamonds with especially deep bevelled margins and high flat-topped diamonds. The narrow vertical ellipses between the overlapped links are filled with almost microscopic raised diamond point.

3-part mold, 8 in. high.

The writer knows of no other pieces in this sturdy pattern although they undoubtedly exist.

CORNUCOPIA

This is the water pitcher of a pattern very similar to several others in the Late Fruit Series and almost identical in shape with several tall cylindrical creamers in the series. The whole group is most attractive in shape, details and decoration and comes in a fine quality fairly heavy and thick glass, brilliant and resonant.



The handles are especially attractive and distinctive, bent sharply up at the top, ringed both top and bottom near the body, with a spread of stippled foliage between the rings and the body.

The standard is wide and plain with a slight shelf above and below and the large base is plain on both sides. The base of the body bulges with a petal-arrangement, each petal in rounded relief, here rather blurred as it descends.

Centered on each side of the body is a fine fruit group in high relief, on one side a beautiful spray of cherries with foliage suspended from a sturdy twig reaching from bottom nearly to the top. Crossing this twig near the bottom is another, with a cluster of blossoms and buds at the top and a smaller one half way up.

On the reverse side is a long basket-weave cornucopia filled to overflowing with a variety of fruits in high relief, peach, apple, fig, blackberry, strawberry, a cluster of currants and another of grapes, with one pointed object like a sweet-potato. Appropriate foliage surrounds the fruit, all rather blurred.

2-part mold, $8\frac{3}{4}$ in. high.

This beautiful fruit series dates from the 1885-1890 period and while not common is sometimes seen in shops in several pieces, butter dish, sauces, berry bowl, goblet, two pitchers, etc.

"Loganberry and Grape", "Strawberry and Currant", "Cherry and Fig" (Kamm, p. 46) are known and there may be still others.



LONG FAN WITH ACANTHUS LEAF

The water pitcher shown here is heavy and thick, brilliant and clear, and it has a good rather high resonance. The body is practically cylindrical on a good stand with a large domed base.

The body is slightly narrower at the shoulder just above the waist than at the rim, sloping sharply from this shoulder band to the plain terete waist. The band is patterned with close-placed vertical ribs sharp at the upper end, blunt below. There is a small shelf just below the waist, the base below plain on the outside but decorated beneath with a similar ribbed band on the underside.

The rim curves slightly upward to the lip, which is depressed at the tip. The handle is long and slender, rectangular in outline and four-square in cross-section. The upper corner is rounded off and stamped with a six-petalled daisy, each petal a raised triangular figure. The lower horizontal is curved on the outside, and just above the middle of the long vertical bar there are six raised rings side by side.

The whole body is covered with a uniform pattern composed of eight long slender fluted fans in relief higher than usual and reaching from the rim to the ribbed band above the waist. Each fan has five vanes, each one sharp-ridged down the center.

The plain spaces between the fans are long Gothic arches with deep, bevelled margins and at the base of each one is a large "acanthus" leaf, made up of seven leaflets graduated in size, the central one very long and deeply impressed.

4-part mold, 9 in. high.

The writer knows no other pieces in this attractive pattern, but this pitcher alone indicates a wide variance in pieces, probably in the clear only, and dating from the 1885-1895 period.



SUNK DIAMOND AND LATTICE



Here is a fine, sturdy pitcher representative of a pattern worthy of high regard because of its bold geometric design. This, the water pitcher, is a good heavy, rather thick but not massive piece, coming in average clarity, with no discoloration and with a hollow resonance.

The body is a tall cylinder slightly the widest at the top, tapering by three steps to the plain terete waist, the base below being without shelving, plain, circular, with no pattern either above or beneath.

The rim arches gently with a high broad lip and a slight rise at the back. The upper half inch or so below the rim is plain, below this a plain band encircling the body with a slightly raised line outlining it above and below. Inside each raised line are tiny figures set close together and pointing inward, like icicles or sharp little teeth. A similar wide band surrounds the lower part of the body, slanting slightly inward at the base.

Below this band the body slants inward more sharply with another still more sloping portion reaching to the waist.

Between the two wide toothed bands a continuous design surrounds the body, composed of large diamonds reaching from band to band, and lying side by side, six diamonds around the body. Each diamond is split down the middle with two bevelled surfaces, and each half is filled with uniform large-size sunk diamonds, larger than diamond point.

Between each two large diamonds at their points of contact, is a good-sized diamond with four high faceted surfaces, and top and bottom, between the large diamonds is a triangular space with deep, bevelled sides, and filled with a coarse lattice outlined in narrow raised lines.

The pitcher formerly had a cover, which is missing on this particular piece.

The handle is oval in outline, four-panelled, and has an interesting pattern down each side panel with a row of tiny diamonds down the vertical bar with a circle at each end, the horizontals with wedge-shaped insets filled with cross-ribbing.

3-part mold, 8¾ in. high.

This pattern comes in the clear in spooner, sugar, butter dish, celery vase, plate, pitcher, creamer, and no doubt other pieces. It dates from the 1885-1890 period and its provenience is not known to the writer.

SILVER SHEEN

No lovelier pattern appears in this whole list than this one, dainty, lacy, silvery, with an airy grace in line and pattern. However, this pattern seems just about gone for it is almost never seen in shops. Like large composites, large water pitchers seem to have been preserved for this generation in many more designs than can be found in goblets, tumblers, creamers, and butter dishes, pieces put to practical use and destroyed long ago. No dealer to whom this pitcher has been shown has ever seen a piece save a rare goblet or two, although a few friends remember the pattern from their youthful days.

In spite of the above, it is so beautiful a pattern that the writer believes it should be included here. The pitcher comes in glass thicker than average, clear, with a cool, frosty, bluish cast, and with a deep, hollow resonance.

The body is tall, nearly cylindrical, rather wider in the upper half than in the lower, resting on deep hollowed base, with a plain terete waist between. There is a shelf above and below the waist, each one with beading on the side, and another band of somewhat wider beading surrounds the bowl just above the upper shelf, with another band around the margin of the base.

The rim is evenly scalloped with a higher scallop over the lip and depressed at the tip, this scalloping conforming to an intricate braiding of bands just below the rim. In the inside of each closed figure of this braided pattern is a horizontal row of five graduated beads, the central bead the largest.



A ledge inside the rim indicates a lid, which is missing, water pitchers, according to Mr. Bryant of the United States Glass Company, having had covers made for the southern customers.

The handle is graceful and decorative, with a thumb-grasp and a balancing outcurved bracket at the base with two small nubs on the inner margin of the base. On the base of the body is a pattern of fifty-cent piece size consisting of a nearly flat daisy with petals consisting of interlaced straps similar to those on the body, on a background of fine concentric circles.

The body decoration consists of narrow flat slightly raised straps or bands interlaced in complicated fashion to form a lattice-work with overlapping loops top and bottom. Each diamond within the lattices is centered with a bead. The name above refers to the silvery appearance given the whole piece because of the background, which consists of fine, close-set parallel lines slightly raised and running horizontally from rim to beaded band above the waist.

3-part mold, $8\frac{3}{4}$ in. high.

The pattern is similar to that of "Double Loop", the latter having slightly different looping on a stippled background; the handle is similar to that of "Cupid and Venus", "Minerva", "Fan with Diamond", "Medallion", etc.

The pattern dates from the 1875-1885 period.

STYLIZED FLOWER



This particular small water pitcher comes in a deep chocolate brown slag with opaque white which was made by Challinor, Taylor and Company, of Tarentum, Pennsylvania, during the Seventies and early Eighties. It was called "Ware No. 23", "made in colors and mosaic" in six pieces, quart pitcher, creamer, spooner, sugar bowl and butter dish, no other pieces being illustrated in their catalog. It was also made in "opal" in the same six pieces.

The pitcher shown here is thick and heavy and sharply resonant, like all marbelized glass. The body is a long cylinder with broad shallow waist and abbreviated circular hollowed base with a large 24-rayed figure on the base of the bowl.

The rim flares somewhat and is evenly scalloped except over the high arched lip, which is plain and narrow at the tip. There is a rounded ring just below the rim and below this the body is covered with pattern down to the shelf above the waist. This pattern consists of six vertical panels separated from each other by a double narrower vertical bar in good, rounded relief. These double bars are separated from each other by a narrow fillet with a high sharp spine down the middle.

Each of the wide panels carries two large flowers, one near the top and the other near the bottom, forming two horizontal rows of six flowers each. Each flower is longer than wide, with a central bead, two wide, long vertical petals, two short horizontals, and four diagonal ones between these two in length. The background of these stylized flowers is made up of fairly large diamond point.

The handle is long-rectangular in outline with a nub on the upper outer corner and none below; it is four-square in cross-section and decorated on the sides with fine beading in rows between two raised marginal lines.

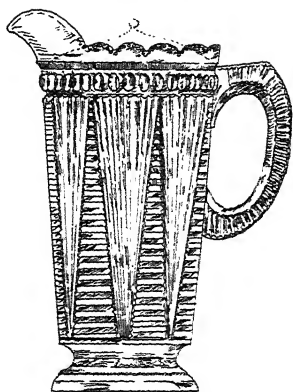
3-part mold, $8\frac{1}{2}$ in. high.

The same elongated flower occurs on "Panelled Star and Button" (Kamm, p. 17), where it also occurs on a background of diamond point.

WASHBOARD

Here is a striking pattern developed in bold strokes combined with delicate lacy curves and beading, rather overdone and heavy *en masse*, but good in a single piece. The above name is obvious from the main pattern.

The water pitcher shown here is thick and heavy, clear, but slightly discolored, and it has a fine hollow resonance. The body is practically cylindrical, slightly the wider at the rim, with a pronounced waist which is plain and terete, and a circular hollowed base with a shelf above and another below the waist, the latter beaded. There is a fine large pattern on the base of the bowl, a circle composed of the motifs on the body.



The large handle is pressed and four-panneled, oval in outline on the inside with a long, flat top for a better grasp; down each side is a pattern of short cross waling to match that on the body.

The rim of the pitcher has eleven wide, even, scallops, the lip rising abruptly from the front part of the body; there is a row of rather small beading around the side-edge of the scalloping, extending a short distance up the lip curve as well.

The pitcher had a cover, which is missing. Large covered pitchers were made for the southern trade in a day before screening was common.

Just below the rim is a narrow, horizontal, sloping band carrying a very fine vertical rib pattern, and below this a wider band in well rounded relief, with a pattern of deeply pressed puntys or thumbprints side by side and not quite touching.

Below this band, and extending to the shelf atop the waist is a uniform pattern composed of very long slender triangles, half pointing up and half down, all with bevelled ridges, all those pointing upward filled with horizontal bars of similar nature.

margins, all those with points downward filled with vertical flutes with sharp central ridges, all those pointing upward filled with horizontal bars of similar nature.

3-part mold, $8\frac{7}{8}$ in. high.

This pattern comes in many pieces, including a covered compote higher than the average. It dates from the 1875-1885 period. The pitcher is somewhat similar to that of "Silver Sheen" (this book, p. 126).

HUNDRED-LEAVED ROSE

The full-leaved rose used on this pattern is very close to but not identical with that used on "Rose Sprig", and differs considerably from the flower on the other rose patterns with similar names. Here the many-petalled flower is not roughened or stippled but left clear and glowing; the deep depression near the top center is pentagonal and upright, while on "Rose Sprig" it is diamond-shaped cross-wise and not as deep; the foliage is similar in shape and veining in the two patterns, but here it is not stippled, and no rosebuds appear. The background is heavily stippled, whereas in "Rose Sprig" it is clear.

The beautiful water pitcher shown here is a clear, brilliant piece of glass with a cool, frosty appearance as though just removed from the ice-box on a hot day. It is not thick and is light in weight for its size, and it has a fine ringing resonance.

The long cylindrical body rests on a good stand with a shallow waist shelved above and below the middle and panelled through the middle with eighteen flat, arched sections. Below the lower shelf the sloping base carries a pattern of tassels with a drape between each two having a rope border and cross-barring surface.

The handle is pressed, oval in outline, nearly round in cross-section, roughly corrugated down the length, with four rings around the base, the lower three affixed to the body itself.

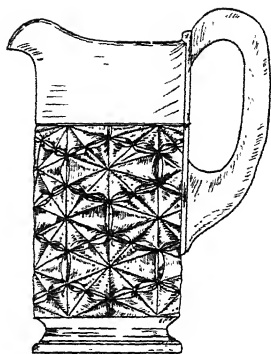
Down each of the three mold-lines is a pattern of ribbed petalling, and centered in each of the three sections between is a large rose sprig consisting of a well-rounded tightly packed open rose surrounded by corrugated foliage resembling elm leaves and a far cry from true rose foliage. This whole sprig is clear save for the ribbing and the veining on the stem, and the whole background of each of the three large panels is heavily stippled in depressed beading.

3-part mold, $8\frac{3}{4}$ in. high.

The name being given this pattern is that of the ancient shrub (*Rosa centifolia*) which is often found in country gardens, with globular heads of tight compact bloom in a soft shell-pink color and with unsurpassed fragrance; the buds often ball and turn brown and fail to open in hot muggy weather.



FUNNEL ROSETTE



The small water pitcher shown here is a stout sturdy piece, not especially well shaped but carrying a most unusual pattern consisting of large hexagonal rosettes wider than high, interlocked to cover the main part of the body, each hexagonal containing ten little "funnels" in good to high relief, varying in size according to their position and each one sliced off diagonally at the end. It makes a striking pattern which is most effective with the play of light on the many surfaces.

The body is cylindrical, no wider at the rim, which is plain and horizontal save for a sharp rise at the back, the lip rising slightly from the front. The handle is massive and clumsy, a plain thick terete oval with enlarged base placed on a long slender thickened "shield" applied as a long narrow bar to the back of the pitcher, this shield forming the rise in the rim at the back.

The waist is wide and shallow and the base small for the size of the body, with a shelf atop and plain beneath. A deep groove separates the plain upper part of the body

from the pattern, which begins one-fourth way down.

3-part mold, $7\frac{7}{8}$ in. high.

This pattern dates from the 1890-1900 period; some pieces may have a ruby top but this one is clear. The pattern is not unlike that on "Heavy Diamond" (Kamm, p. 97), "Double Prism" (p. 95), etc.

PILLOW ENCIRCLED

The unusually tall "tankard" type pitcher illustrated here is a lovely piece, in crystal-clear glass, thick and heavy, with a good resonance. It is nearly cylindrical in shape, slightly the narrower at the "neck" just below the rim. The latter is slightly curved and the lip is high and narrow.

The massive handle is applied, with a large enlarged base two and one-half inches long and two inches across, the tab turned under at the top long and plain. The base is wide, the waist shallow, with no shelving, and there is no pattern on the under side of the base.

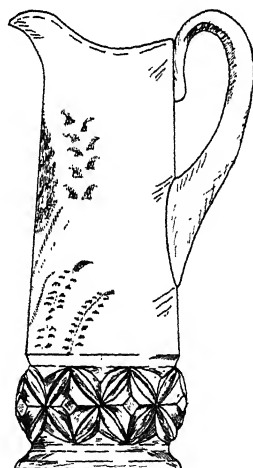
The pattern in very high relief is confined to a rather narrow horizontal band around the base of the body above the waist, and consists of eight large contiguous circles, each with a pillow in the middle, the central flat-topped portion in very high relief, the corners cut off in a sweeping concaved margin. Between each pillow arm and the surrounding circle is an elliptical space filled with a high raised figure with a sharp spine down the middle, the cluster of four of these ellipsoidal figures forming a large four-petalled flower.

The upper part of the body is engraved with a large spray of various types of foliage which is placed directly under the lip, in the front, extending well around the sides. The central leaf is a large heart-shaped one with long sinuous tip and a long slender stem touching the deep grooved line above the band below. This cordate leaf is flanked below by grassy foliage and on each side a large "fern" spray reaching nearly to the tip of the central leaf; further out, at the base, are more ferny sprays.

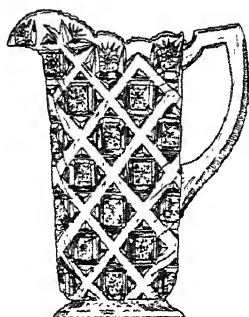
4-part mold, 11 in. high.

The pillow block pattern resembles that used on "Pillow and Sunburst" (Kamm, p. 100), but here the pattern is in much higher relief. The large heart-shaped leaf engraved on the surface of this pitcher appears also on "Cordate Leaf" (this book, p. 17).

The provenience of this beautiful piece is not known to the writer, nor have other pieces been seen; it is the pitcher of a water set tumblers, tray, and pitcher, and without doubt there are goblets, berry bowls, and the usual four-piece creamer-sugar set.



CHECKERBOARD



The pitcher shown here is the quart- or milk-size and is a thick, heavy piece coming in good glowing glass not especially clear but without discoloration and with a good resonance.

The body is cylindrical, barely perceptibly wider at the rim than at the waist, the base being fairly wide and spreading, plain above and decorated on the base of the body with a beautiful, large sunburst, centered with a quarter-sized daisy with numerous small corrugated rays.

The rim is uneven, raised in front to the medium lip, narrow at the tip, and it rises again at the handle; the rim is broadly scalloped to conform to the blocks on the pattern, each large scallop again finely crenulate.

The handle is long, four-square, panelled on each side, with a horizontal upper bar smartly incurved and then flattened for a better grasp, the vertical bar curving in at the base to the body, a lower horizontal being omitted. Down each outer margin of the handle the corner is sliced off and on this flattened edge is substituted a long row of fine cross-ribbing, making for a better grasp.

The decorative motif of the body is simple, but repeated to cover the entire surface from rim to waist; it consists of squares, placed diagonally, repeated to form a checker-board pattern, with quarter-inch wide flat spaces between the blocks.

Each square is broken down into another large square placed at right angles leaving triangular bits in the corners, each of these with three high facets, the large central block bevelled in high relief, and filled with a sunburst like that on the base of the bowl, all the sunbursts alike.

4-part mold, 7 in. high.

This is an active pattern, to be found in many pieces, including water pitcher, milk pitcher, creamer (like the one shown save for its smaller size), square open compote on a low stand, high round open compote, bowls, plate, wine glass, goblet, etc. The writer has seen none in color.

The pattern is late, around 1895-1900. It seems to have always been nameless in spite of the obvious checkerboard pattern.

The beautiful sunburst on the base appears on "Flambeaux" (Kamm, p. 111), which is stamped on the inner base with the "H" in a diamond, but Mr. E. W. Heisey, President of the A. H. Heisey Company, does not remember this pattern.

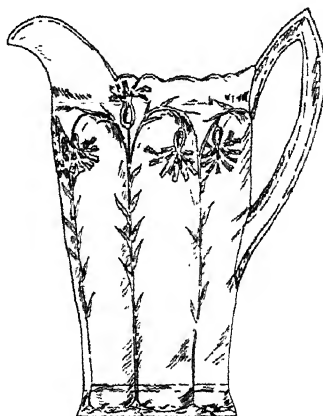
CARNATION

"Carnation" is one of the impressed patterns of the 1895 period, the grooves filled with color and gilded or silvered over. This, the water-pitcher size, is a very thick heavy piece (over $\frac{1}{4}$ in. thick), of superior quality glass, beautifully clear and polished, with a soft satiny sheen, but it is considerably darkened with too much manganese so that the shadows are practically black.

The pitcher is roughly cylindrical on a flat base, pinched in a little above the base and bulging slightly two inches below the rim. The sides are divided into eight long broad shallow panels arched top and bottom. The rim is unevenly notched and flares outward from two inches below the top. The lip is high-arched and plain.

The molded handle is undecorated but is very sharply bent at the top. The base is very thick and slightly hollowed out beneath.

Decoration consists of four leafy sprays of carnations reaching upward from near the base on the edge of each alternate panel. A single small carnation is



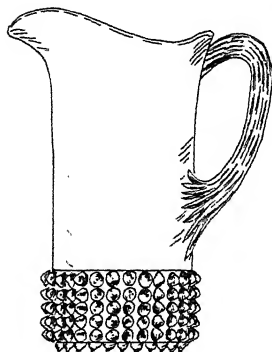
placed erect at the top on this panel-edge and just beneath the rim. At each side of this flower a side stem arches over the top of the two adjacent panels with a much larger carnation flower bend over and facing downward. The petals of each flower consist of deep parallel grooves and the 'head' of the flower is sunk still deeper.

A wreath of four flowers and foliage encircles the underside of the base. The pattern was filled with red and green color and gilt, but as usually the case, the color has been removed with strong alkali.

4-part mold, $9\frac{3}{4}$ in. high.

This piece is a part of a considerable set and not being very old probably exists in some quantity, colored or with the color removed.

HOBNAIL BAND



The small-sized water pitcher shown here belongs to the Hobnail group with its wide band around the base of high sharp conical hobs arranged in five horizontal rows. The base is covered also with large high hobs in four concentric rings, the outer slightly longer to protect the inner rows, each outer hob flat-topped.

The body is cylindrical, slightly flared at the top, the rim curved and the lip low. The handle is pressed but corrugated down its length like applied handles, with a splayed star at the base.

2-part mold, 8 in. high.

This pattern, in the clear, comes in numerous pieces, including tumblers, water pitcher, creamer, butter dish, goblet, etc. It dates from around 1890, or possibly a little earlier.

CANE VARIANT

This unique piece is shown as a curiosity; it is a pitcher of sorts, and is called a "Rum Jug"; it is a heavy blown piece with a very thick base and a rough pontil mark underneath. The glass is beautifully clear and glistening, and it has a good resonance.

The circular cover with a slippery knob is made in the same piece as the body and is irremovable. The spout is unique in that apparently the original length was found inadequate and the mold was pieced out with another inch, more or less, to effect more successful pouring. The margins of the addition are rough and the corrugations do not meet.

The body is fat and pear-shaped, narrowest at the rim, widest slightly above the base. The rim is horizontal except over the old spout, the new addition to the spout plain and horizontal across its mouth.

The handle is shaped like many of the 1890-1900 period, oval, four-panelled, with a notched pattern down each outer edge.

The body is covered with a pattern consisting of four sharp-pointed arches reaching from near the base to slightly below the rim, each arch outlined in a wide bevelled bar which carries a cross-ribbing pattern in relief. At the apex of each arch is a bevelled diamond with a diamond point top, and connecting the apical diamonds of adjacent arches is a curved bar with bevelled sides and the same sawtoothed raised pattern.

Below this bowed arch is a square "jewelled" pattern with many faceted bits and a larger oval central "stone". This jewel is surrounded by sun-rays of various lengths.

The large arches are filled alike with a uniform pattern consisting of small hexagonal buttons with steep, bevelled sides and small flat plain tops. They are arranged in rows diagonally and the lower rows gradually change to faceted diamonds of the same sized outline, the last two rows around the bottom composed of diamonds instead of buttoned cane.

5 in. high.

This piece was loaned the writer by Mrs. Jack Bagwell, of Monroe, Louisiana who says it formerly belonged to a colored woman whose grandmother had received it from "the family". It probably dates, however, from the 1885-1895 period. Its provenience is not known to the writer, but identical pieces have been seen by a few dealers in the north.



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